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## FOREWORD

The Prince of Wales Museum of Western India, located in Bombay, the Gateway of India, is one of the finest sights of the City, a visit to which no one who visits the city, misses. To realise the attraction it affords one has only to watch the cosmopolitan crowds which visit it daily, and that also in large numbers, men, women and children, the latter predominating and viewing the Exhibits with unabated interest. Scholars and artists, painters and research workers find much in its varied contents to help them in their work. Culture and scholarship, Archaeology and Natural History are some of its prominent representative features. The display of bird and animal life, of the life of the denizens of the deep and of reptiles in the wing specially devoted to it, is unique—perhaps the finest in the country and attracts immense crowds. The Board of Trustees, the Director, the Curators and the Staff are always on the look out for material to improve it still further. The publication of the Bulletin is one of its new ventures. May it achieve its object !

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KRISHNALAL M. JHAVERI,

Chairman,  
Board of Trustees,

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## A BRIEF REPORT ON THE PROGRESS OF THE MUSEUM

Adequate finance is the pivot on which the wheels of Museum activities move. The Prince of Wales Museum has been more fortunate in this respect than some other Indian Museums, but side by side with its development it has been found that its finances are inadequate to meet the demands of a modern Museum catering for research and popular education.

Since the day of its opening to the public in 1922, the Prince of Wales Museum of Western India has depended for its maintenance upon a grant-in-aid of Rs. 30,000/- per annum, from the Government of Bombay and a statutory grant of Rs. 25,000/- per annum, from the Bombay Municipal Corporation. These sources of income were supplemented by the interest derived from certain funds donated to the Museum from the day of its inception, entrance fees and the sale of garden flowers. In the days when the Museum was still in its infancy it was possible to balance the budget from the grants-in-aid leaving the Reserve Fund severely alone. But this state of affairs could not continue for long. New collections were being acquired which entailed the problems of accommodation and reinforcement of Staff which meant additional expenditure. Further appeal for donations was made by the Trustees, but except for a donation of Rs. 50,000/- from the House of Tatas, the public response was very poor. The Trustees, however, could not postpone the pressing problem of space and decided to provide additional accommodation from the funds at their disposal. After much deliberation and taking stock of their financial position, and making allotments of funds for the maintenance of the Building, acquisition of Exhibits, and for overhead expenditure beyond the regular income, the Trustees could manage to set apart a sum of Rs. 2½ lakhs only. The New Wing was completed in 1937.

As was anticipated the appointment of more Staff and the increased cost of maintenance began to tell upon the financial resources of the Museum. Year after year the Trustees were compelled to draw upon the income of their Reserve Fund to meet the recurring deficits. The aftermath of World War II brought about a situation resulting in abnormal rise in the cost of maintenance and establishment. This would have put the financial position of the Museum completely out of joint, were it not for the relief forthcoming from the Government of Bombay, who generously sanctioned additional grants for meeting payment of dearness allowance and revised pay scales to the members of the inferior Staff, etc. The Bombay Municipal Corporation also responded to an appeal made



to them and agreed to double their grant to the Museum from Rs. 25,000/- to Rs. 50,000/- from the year 1951-52. The Trustees are grateful for this opportune help.

These increased grants, together with the increased income from admission fees now charged on two days a week instead of on one day only as in the past, have eased the financial difficulties of the Museum to a great extent.

A statement of income and expenditure as it stands now is given below :—

<i>Current Fund</i>		
Income on account of grants-in-aid, admission fees, etc. (approximate)	Rs.	1,35,000/-
Expenditure.	„	1,38,000/-
Deficit.	Rs.	3,000/-
<i>Building Fund</i>		
Income.	Rs.	10,500/-
Expenditure.	„	12,500/-
Deficit.	Rs.	2,000/-
<i>Exhibits Fund</i>		
Income.	Rs.	6,500/-
Expenditure.	„	5,200/-
Balance.	Rs.	1,300/-
<i>Reserve Fund</i>		
Income.	Rs.	21,000/-

From the above statement it will be seen that in spite of additional grants-in-aid received from the Government of Bombay and the Bombay Municipal Corporation, there is still a deficit of Rs. 3,000/- under the Current Fund and Rs. 2,000/- under the Building Fund, and that to meet these deficits moneys will have to be drawn from the income of the Reserve Fund.

The development of the Museum activities, such as better galleries, efficient lighting, popular and research publications, employment of Guide-Lecturers, etc. will depend upon better finances and it is hoped that both Government and the public will give generous help to an Institution which has been doing much for the cultural and artistic education of our people.

The Natural History Section of the Museum is the result of an agreement between the Bombay Natural History Society on the

one hand and the Government of Bombay and the Prince of Wales Museum on the other. According to the said agreement, the Government of Bombay makes a separate grant of Rs. 30,000/- for its maintenance and upkeep, and the Bombay Natural History Society provides the Exhibits and arranges for their exhibition. Besides the above grant, Government are giving in the same way as they are giving to the Museum proper, additional grants to meet the payment of dearness, house rent and washing allowances to the Staff of the Natural History Section.

As stated above, the New Wing has solved the problem of additional space to a certain extent and relieved congestion for the time being. But the Museum is growing and more space for housing the Reserve Collection is urgently required. This will enable us to open to the public some of our galleries which are crammed to their full capacity with reserve collections. The Natural History Section has also no accommodation for its Reference Collections and in consequence the Invertebrate Gallery and the Office Room are being utilised for accomodating the entire Reference Collection. A work room and a laboratory, the two essential pre-requisites of a Natural History Museum, have also to be provided for. It is, therefore, imperative that the Natural History Wing as originally contemplated is completed as early as possible, as that will meet the full requirements of the Natural History Section and release the much needed extra accommodation for the Art and Archaeological Sections on the first floor.

The Trustees are also committed to the establishment of an Industrial Section to be housed in a separate block to the west of the main building. They have appointed a Committee to consider ways and means for establishing the Industrial Section at an early date. It is needless to mention that an Industrial Museum is vital to the needs of an Industrial City like Bombay, and it is hoped that the public-spirited citizens and industrialists of Bombay will come forward with generous donations to make the idea of an Industrial Museum a fait accompli in the near future.

The aim of the Museum being the education of the people, its activities are directed towards the fulfilment of that basic purpose. To popularise the Museum collection, popular guide-books, catalogues and picture postcards were being published from time to time. Visitors are being taken round the galleries by previous appointment, and school teachers trained to take their pupils intelligently round the Natural History Galleries, under the Nature Education Scheme financed by the Government of Bombay. Mr. V. K. Bhatt, a great enthusiast, has volunteered to act as a guide lecturer



for the Art and Archaeological Sections and a good number of visitors take advantage of his lectures.

But this is not all. The Museum authorities have in view the publication of popular literature such as booklets bearing on Museum subjects, a Museum Bulletin (with the Museum Annual Report incorporated in it), folders, etc., arranging of temporary Exhibitions of latest acquisitions and Archaeological finds, and rearrangement of the galleries in such a way as would create interest in the visitor. In this connection it is proposed to obtain on loan important Exhibits from other Museums for temporary Exhibitions. So also with a view to enrich the Museum collections, it is proposed to exchange Exhibits of a duplicate nature with good specimens of other Museums. As a preliminary step in this direction, weeding out of secondary and duplicate Exhibits has been taken up.

To extend the educational activities and to make better display of the Exhibits by rearranging the galleries of the Archaeological Section, a scheme, subject to the availability of funds, to be considered in due course, has been adopted by the Trustees. The new scheme envisages improvement in the display of coins by exhibiting more plaster casts with a larger number of portraits of the Rulers and explanatory notes, maps, etc.; popular lectures on Archaeology, Numismatics, etc.; the rearrangement of the Prehistoric Gallery with suitable display of maps indicating find spots, sketches and photographs showing the use of stone implements by the prehistoric man, and proper display of the burial pots from various pre-historic sites, side by side with actual photographs of the sites. It has, however, been found that the Archaeological Exhibits, bereft of their surroundings and proper atmosphere hold little attraction for common visitors. In order to attract more visitors to the Archaeological galleries it has been decided to set up dioramic cases visualising the urban culture of ancient India. For instance the model of a section of the city of Mohen-jo-dāro with its busy streets should be a great attraction to the visitors.

It has also been decided to carry on exploration and research either independently or in collaboration with other research institutes. In future temporary exhibitions of archaeological finds from time to time and lectures by eminent scholars will be an important part of the Museum's activities.

On account of the congestion in the Art Section galleries, one important exhibition gallery had to be closed to store the exhibits of duplicate nature or secondary importance, as a suggestion to exhibit them in a separate gallery or galleries as study collection for the

benefit of scholars could not be put into execution for want of space. As an alternative the Trustees appointed a committee to consider the various aspects of the question relating to the disposal of the said Exhibits and others lying in Museum godowns.

The members of the Committee after scrutinising the spare collection separated them in broadly two groups viz., (1) Exhibits to be retained by the Museum for the proposed Industrial Section; and (2) Exhibits from the Tata and the School of Art collections and others acquired by the Trustees by way of purchase or gift, but not required by the Museum.

They recommended that the rejected Exhibits from the Tata collections may be returned back to the Tata Trustees, and that the rejected Exhibits from the School of Art collection and other might be disposed of either by sale or as gifts to other Institutions.

The recommendations of the Sub-Committee, adopted by the Trustees will solve the problem of space to a certain extent, besides getting rid of the Exhibits not required by the Museum. Moreover by doing so it will be possible to throw open the entire Museum to the public.

With a view to introduce efficiency and economy in the Museum administration, the system of administration of different Sections by the Departmental Heads has been abolished by integrating the various offices and bringing them under the charge of a Director.

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## A PAINTED SCROLL FROM NEPĀL

(Story of Sudhana Kumāra).

By Motichandra

Nepāl could boast of continuous art traditions dating back to the Gupta period and continuing till recently. The earliest examples of the Nepalese School are found in the illustrated palm-leaf manuscripts of the 12th Century greatly influenced by the Pāla School of Bihār and Bengal. The tradition of this early School imported from India continued till the end of the 17th Century when a mixed Rājput-Mughal style was introduced in Nepāl. This new style seems to have flourished in the 18th Century. There are several scrolls painted in this style.<sup>1</sup> The *Kapiśa* and *Piṇḍapātra Avadānas* in the Boston Museum (C. 1725), belong to the 18th Century and are notable for the Mughal-Rājput influence.

Recently the Prince of Wales Museum has acquired a scroll datable to the early part of the 18th Century depicting the story of Sudhanakumāra. The scroll measures 39' 2" × 10½". The upper edge is damaged and the end panels have peeled off badly. The material on which it is painted is rough *khaddar* cloth and the scenes are painted in fifty panels usually separated from one another with decoratively treated sinuous trees, hills and rivers. The panels have an uniform red background and green foreground. The colours used are red, black, white, yellow, green, pink, blue, chocolate, etc. The scroll is framed at the lower end with bands decorated with a tile pattern. The treatment of hills by piled up serrated rocks painted in red, yellow, blue and green is reminiscent of Western Indian tradition. The animals are treated conventionally.

There are two facial types—one reminiscent of the Rājput type is roundish and the second is elongated and finely chiselled indicating the survival of indigenous traditions. The *mudrās* have been used freely and in this respect the School of Nepāl differs from the Rājasthān School.

The costume forms an interesting part in the scroll. Men wear *jāmah* reaching a little below the knees, tight *chūrīdār pāijāmah*, *kamarband*, *dupaṭṭā*, turban and tall caps. Women are usually dressed in skirt, bodice and *chādar*, which usually does not cover the

1. *The Boston Museum Fine Arts Bulletin*, Vol. 18, No. 106 of April, 1920, p. 15, dated 1716 A.D. *The Story of Kotikarna*, MARG, IV, pp. 42-48 C. 1710 A.D. *J. I. S. O. A.*, VIII (1940), pp. 181-184.



head but is simply wrapped across the chest. They wear at times tall hats. The garments are usually striped or flowered.

It is interesting to note that the style of our scroll is so close to the scroll reproduced by Dr. Bagchi (J.I.S.O.A., 1940, pp. 181-184) that both the scrolls seem to be the work of the same artist. The plates reproduced by Dr. Bagchi give the first part of the story while our scroll continues it after the capture of Manoharā. It would be interesting to inquire whether two scrolls illustrating the story of Sudhana were prepared separately or whether both scrolls belong to one piece.

#### STORY OF SUDHANA KUMĀRA, DIVYĀVADĀNA, PP. 435 FF.

In the kingdom of Pañchāla there were two prosperous regions, Uttara and Dakshinapañchāla. In Uttara Pañchāla, at Hastināpura, which had a lotus lake inhabited by a Nāga who caused rainfall from time to time, there reigned Mahādhana. The King of Dakshiṇa Pañchāla was a cruel fellow who inflicted punishment on his subjects and as a result rains often failed his country and his subjects migrated to other countries. Once, while on tour, he saw prosperous villages without men. The ministers when asked the reason told him that the people for fear of him had migrated to Uttara Pañchāla as the king there gave them protection and plenty reigned there. Thereat the Dakshiṇa Pañchāla king promised to rule righteously in order to bring back his people. The ministers also advised him to get Nāgachitraka who caused rain and for that purpose one snake charmer was employed to capture him.

The Nāga knew that he would be captured after taking food offered to him for seven days. Near the tank lived two hunters, Sāraka and Hālaka who made their living by fishing and hunting. Sāraka was dead and Chitraka, therefore, went to Hālaka assuming human form and questioned him about the prosperity of the land. The hunter told him that it was due to the righteous conduct of the king and the presence of Janmachitraka Nāga who brought rains from time to time. When asked what would happen if the Nāga was caught the hunter replied that it would end in calamity for Uttara Pañchāla. Thereat the Nāga revealed himself to him and told him how the snake charmer from Dakshiṇa Pañchāla had made arrangements to capture him by charm and that he should shoot him with an arrow when he (Nāga) came out of the lake and thereafter cut off his head if he did not recant his charm. The things happened as previously arranged and the Nāga shaking off the influence of the charm praised Hālaka and took him to his home,



gave him jewels and introduced him to his parents as his saviour. After this Hālaka went to a Ṛishi living near the lake and related the story to him. The Ṛishi advised him to beg of him the Invincible Noose and he did so. The Nāga pleaded that as it saved him from Garuḍas he could not part with it but when he insisted he gave it to him. With it the hunter returned to his home.

Rājā Dhana was not blessed either with any progeny. Worried at this he called the Śramaṇas and Brāhmaṇas who advised him to worship gods to get a son. He did so and in course of time his queen was blessed with a son and the occasion was celebrated with great pomp and show. After three weeks the new born prince was named Sudhana. When the prince came to age he received a liberal education and became adept in the art of warfare. His parents built him three palaces where he could pass his time in different seasons.

Once upon a time the hunter Hālaka while on an hunting expedition reached a mountain and saw on its side a hermitage by the side of a lotus tank. There he saw a venerable Ṛishi and asked him whether in his long sojourn there he had seen some wonders. The hermit informed him that on the 15th of every month Manoharā, daughter of Drumarāja, king of the Kinnaras, came there to take her bath and that by her music birds and beasts were attracted. Thereat Hālaka decided to ensnare Manoharā when she visited the lake. When caught she wanted to run away, but later on she handed over to the hunter her head-jewel which had the miraculous power of forcing her to stay with the man who possessed it. The hunter gladly took it and tightening the noose round her started.

At that time prince Sudhana, who had come out on a hunting expedition, was seen by the hunter who was struck by his beauty and decided to present Manoharā to him before he forcibly took her away. He took her to the prince and extolling her beauty handed her over to him. The prince at once fell in love with her. Accompanied by her he proceeded to Hastināpur and lived happily with her on the top storey of his palace and never left her even for a moment.

In the meantime two Brahmins came to Hastināpur from Jetavana. One of them became the king's Purōhita and the other stayed comfortably with the prince who promised to appoint him as his chaplain after his father's death. The first Brahmin heard the news and to save his position contrived at the extermination of the Prince. At that time one of the feudal chiefs had risen in rebellion. For seven times expeditionary forces were despatched to defeat him but they all failed. The king thereat consulted his chaplain who, determined at the destruction of the prince, advised the king to send



him to suppress the rebellion. The king's order was carried to the prince, but Manoharā's sight made him forget it. When the king came to know about this through the chaplain it was agreed that he should be allowed to lead the expeditionary force consisting of elephants, horses, chariots and infantry, without seeing Manoharā. Thereupon he went to see his mother with the magical jewel which he deposited with her requesting her not to give it to Manoharā. After this he started with his force and encamped near the feudal chief's land. It so happened that at that time Vaiśravaṇa accompanied by Yakshas had started on a tour but his aerial car struck in the sky, the reason being the presence of Sudhana Kumāra. Realising his predicament Vaiśravaṇa ordered Pāñchika to prepare his force and bring the feudal chief to subjection without shedding blood. Accompanied by Pāñchika, Sudhana reached his enemy's capital and captured it without any opposition. After appointing his own officers there he returned.

The same night king Dhana dreamt that a vulture after dis-  
 enbowelling him took the entrails with which it encircled the city. The king fearing for his life consulted the chaplain who suggested the performance of a magical rite to ward off the danger. In this rite a small tank was to be filled with the blood of small animals and the king was supposed to step into it for bathing from each of the flight of steps at a time. Four Brahmins were expected to lick his feet fumigating them at the same time with Kinnara fat. When the king asked where he could get Kinnara fat the wily Brahmin suggested Manoharā. The king after some objection agreed to carry out the wishes of the chaplain. When the news reached Manoharā through the inmates of the harem she approached Sudhana's mother requesting her help. After thinking the matter over she gave her back the magical head jewel. At the time when the king after performing the magical rites asked for Manoharā's fat she flew to the sky and reached the Ṛishi's hermitage and asked him to hand over her signet ring to Sudhana Kumāra if he came in search of her and tell him that the path which she had taken was a difficult one. First came three Kālaparvatas, then came Himavān and to its north came Utkūlaka, Jalapatha, Ekadhāraka, Vajraka, Kāmarūpī, Utkilaka and Airāvata mountains. Khadiraka was approachable through caves, Ekadhāraka by pegs (*kilaka*) and Vajra on Garuḍa. They were inhabited by gods and the ram-headed men who were to be killed. There he was destined to meet two fighting rams, riding on one of them he could find his way. There he was to see two men of iron and after defeating them he could get his way. After meeting a Rākshasi, opening and shutting her mouth, a stake was to be put on her forehead. Then crossing the Śūlāvarta well he was to meet a



Rākshasa who was to be shot down. Then rivers such as Raṅgā inhabited by Rākshasis, Pataṅgā by ghosts, Tapantī by crocodiles, Chitrakā by Kāmarūpīs, Rudantī by the servants of Kinnaras, Hasantī by Kinnarīs, Āśivishī by serpents and Vetravati covered by Sālmali trees were to be crossed. He was expected to show courage in crossing them. Then he would see a forest with five hundred Yakshas who had to be subdued. Then came the palace of Drumarāja Kinnara where he could find Manoharā. After giving this information to the hermit she departed.

Sudhana Kumāra, after defeating the feudal lord, returned to the Capital and met his father who welcomed him. But when he came to his house he did not find Manoharā there. Troubled by the pangs of separation he approached her mother who told him what had happened and asked him to take his pleasure with other women of the palace. Inconsolable he decided to go out in search for her. He at first went to the hunter Hālaka who advised him to see the Ṛishi at Brahmasabhā lake but he returned. The king looking at the condition of his son ordered him to be confined to his palace watched by the palace guards day and night, but the prince escaped and asking the news of his beloved from the moon and a doe he reached a jungle and there again sought the news of Manoharā from a bumble bee, a serpent, a cuckoo and finally came to the hermitage. He was welcomed by the hermit who gave him the ring entrusted by Manoharā. He told him about the difficulties of the route and advised him to cook in ghee a certain herb and eat it in order to banish hunger and thirst. After that he recounted to him the topography of the land as mentioned above. There he ate the cooked herb, got a monkey and crossing the forest and mountains with its help reached the house of Kinnara Druma. There he saw a large number of Kinnarīs congregated at a lake for fetching water. Asked by Sudhana why they were carrying so much water they said that it was required to remove the human odour from Manoharā. The prince thereat managed to slip Manoharā's ring in one of the pitchers. When the water from that pitcher was poured on Manoharā's head the ring fell on her lap. She asked her attendant to bring privately the man who had slipped the ring. She also approached her father and told him what had happened. At first he was angry, but then he asked the attendants to bathe and decorate Sudhana and bring him to his presence. In order to test his prowess he made ready golden columns, seven drums, seven palm trees and seven boars and asked Sudhana to show his mastery of archery by cutting them with one shot. Sudhana went near the golden columns and cut them to pieces like plantain trees and then shot down the seven palm trees, the seven boars and the seven drums. Everybody

was astounded. To test him once more the king offered him another woman who had assumed the form of Manoharā. Sudhana at once detected the ruse. Pleased at his feats the king gave him rich presents and married Manoharā to him. After enjoying his life for sometime in the Kinnara land he wanted to see his parents and with the full consent of Druma he with his wife came by the 'birds' passage' to Hastināpur. There he was given a great welcome. He met his father who, impressed by the prowess of his son, crowned him. In honour of this happy reunion alms were distributed and a *yajña* of twelve years' duration was performed.

### DESCRIPTION OF THE SCROLL

- Panel 1. A palace scene with three women one of them being Manoharā.
- „ 2. Two Brahmins from Jetavana accompanied by an officer; top obliterated.
3. Top, one of the Brahmins meeting the king; four attendants at the bottom.
- „ 4. Top, the royal chaplain advising the king to send Sudhana to suppress the rebellion of a feudal chief; bottom, three attendants.
- „ 5. Top, the king's message being delivered to the prince, on the right Manoharā; bottom; three women attendants.
- „ 6. Top, Sudhana on horse-back preceded by two attendants; bottom, two soldiers and two musicians.
- „ 7. Top, the meeting of the Sudhana and Vaiśravaṇa, on the right Pāñchika Yaksha; bottom, four sleeping soldiers.
- „ 8. Top, Sudhana on horseback fighting his enemy with the help of Pāñchika; bottom; Sudhana fighting with his bow and arrows his enemy; a soldier on either side.
- „ 9. Top, Vaiśravaṇa and Sudhana appointing an officer to govern the conquered territory; bottom; three male attendants.
- „ 10. Top, the king on his bed dreaming, a woman shampooing his feet; bottom; two royal chaplains.
- „ 11. Top, the king consulting his royal chaplain about the dream; bottom, two Brāhmaṇa priests.



- Panel 12. A hunter leading a couple of deer whose blood was expected to fill a tank.
- „ 13. Top, four Brāhmins expected to lick his feet for the fulfilment of a magical rite.
14. Manoharā's palace. On the top floor Manoharā being told by an inmate of the harem how the king had ordered her to be killed to obtain her fat for the fulfilment of a magical rite; bottom, three attendants.
- „ 15. Top, Manoharā seeking the help of Sudhana's mother seated on the left; bottom, two female attendants.
- „ 16. Palace scene; on the top story Sudhana's mother is offering Manoharā the magical jewel; two female attendants on the ground floor.
- „ 17. Top, the king performing magical rites with the help of two Brahmin priests; bottom, three attendants.
- „ 18. The Rishi squatted on a hill top; on the right Manoharā handing him over her signet ring.
19. The king's palace; three attendants on the ground floor.
- „ 20. Top, the return of Sudhana, the procession consisting of an elephant, a horseman and an attendant; bottom, four musicians playing horn and drum headed by a standard bearer.
- „ 21. Sudhana meeting his mother. Top, Sudhana bowing before his mother; bottom, three female attendants on the ground floor.
- „ 22. Top, the king in his palace; bottom, three attendants.
- „ 23. Top, the king conversing with Sudhana; bottom, two attendants.
- „ 24. Top, the king ordering an attendant to lock up Sudhana; bottom, two attendants.
- „ 25. Top Sudhana confined to a room; bottom, three guards.
- „ 26. Top, escape of Sudhana; Sudhana wandering in the forests enquiring the whereabouts of Manoharā from a serpent entwining a tree and a deer; bottom, Sudhana asking the whereabouts of Manoharā from the moon.
- „ 27. The Rishi on Himālaya, Sudhana kneeling before him.



Fig. 1. *Sudhana meets a couple of rams.*  
An incident from the Story of Sudhana Kumāra. Nepalese School. Circa 1725 A.D.



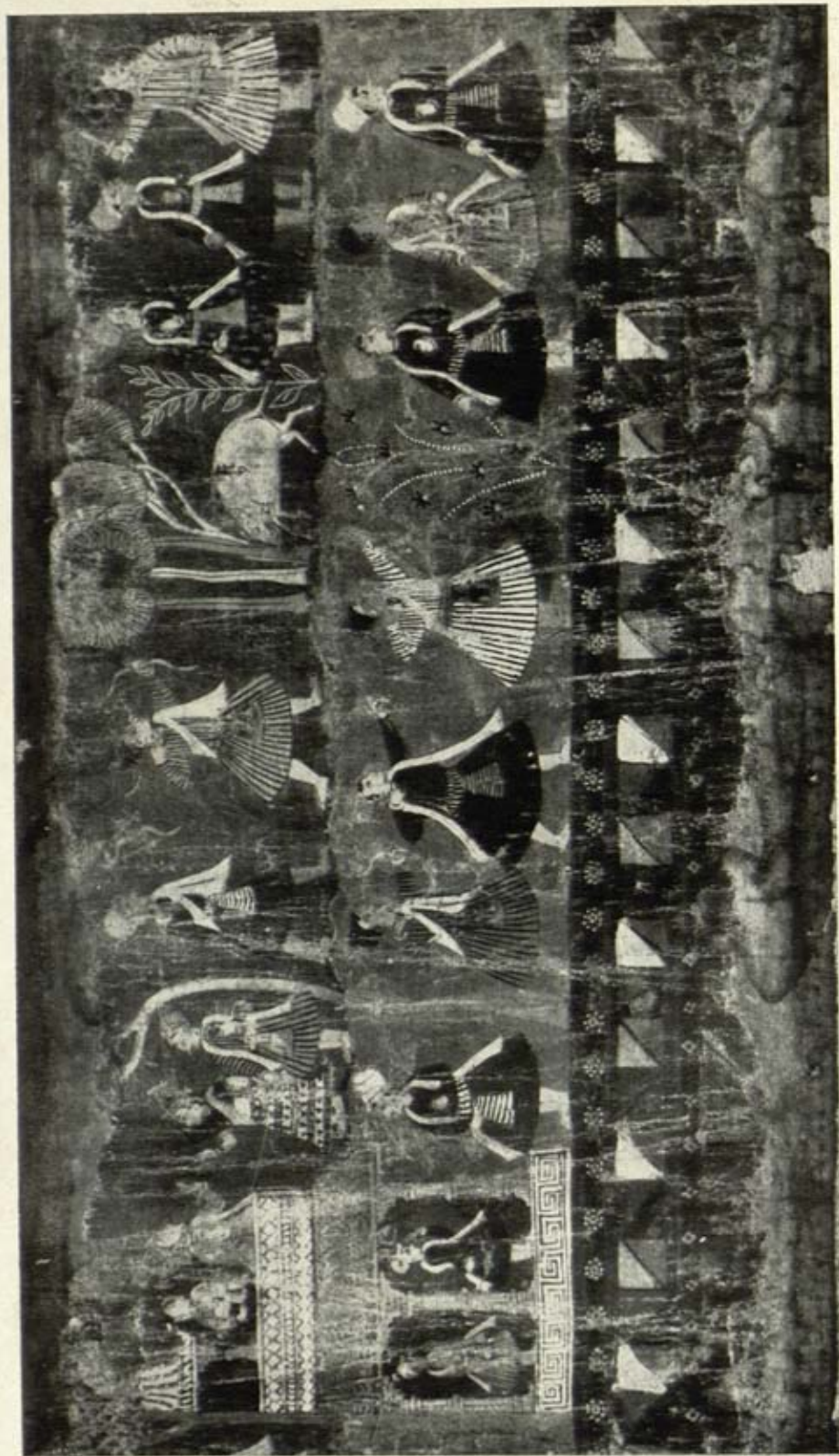


Fig. 2. Sudhana shooting the palm trees and a wild boar.  
An incident from the Story of Sudhana Kumāra, Nepalese School, Circa 1725 A.D.

- Panel 28. Top, Sudhana at the Pushkara lake meeting the monkey; bottom, Sudhana crossing the Kālaparvata, the monkey showing him the way.
- „ 29. Top, Sudhana crossing a hill; bottom, Sudhana looking at the herb which had to ensure him against the pangs of hunger and thirst.
30. Top, Sudhana fighting a demon; bottom, the shot demon lying on the ground.
- „ 31. Sudhana meets a couple of rams; riding on the horns of one of them he negotiates a difficult mountain. Pl. I, 1.
- „ 32. Sudhana stepping over a defeated iron man.
- „ 33. Sudhana standing on the Śūlāvarta well talking with the demons; Sudhana subduing the demon.
- „ 34. A woman playing cymbals on the bank of Vilāri river.
- „ 35. Sudhana in the cane forest. In the bottom panel he is making his path by cutting the thick undergrowth with his sword.
36. The Palace of Druma. Top, Druma with two women; on the ground floor three women attendants.
- „ 37. Six women attendants in two rows proceeding to the tank.
- „ 38. Bottom, Manoharā's three female attendants at the tank; top panel, (a) Sudhana slipping the ring in a pitcher held by a woman; (b) an attendant on either side pouring water on the head of Manoharā from the pitchers.
- „ 39. Manoharā's house. On the top floor she is talking with an attendant; three women attendants on the ground floor.
- „ 40. Top, Sudhana approached by one of the attendants of Manoharā; bottom, Sudhana led by two attendants of Manoharā.
- „ 41. Top, Druma seated on the throne with his queen; an attendant stands behind. On the right Manoharā with an attendant; bottom, king Druma seated on throne with his wife talking to Manoharā, two attendants on the right.
- „ 42. Palace scene. On the top Druma with his queen; on the right Manoharā and Sudhana; bottom, three attendants.



- „ 43. Top, Sudhana shooting seven palm trees; bottom, Sudhana shooting a wild boar. Pl. II, 2.
- „ 44. Top, Sudhana cutting the golden column with his sword; two attendants follow him; bottom, three attendants.
- „ 45. The Marriage of Sudhana. Top, on the left Druma giving away Manoharā to Sudhana; on the right sacrificial fire with two priests offering libations; bottom, three male and four female attendants.
- „ 46. Top, Sudhana and Manoharā inside their bed-room, an attendant on the right; bottom, four male attendants.
- „ 47. Top, Sudhana and Manoharā taking leave of Druma and the queen; bottom, three male and a female attendants.
- „ 48. Top, procession with an elephant; bottom, Manoharā being carried by two bearers on a litter.
- „ 49. The king of Panchāla's palace.
- „ 50. Reception of Sudhana.

## IDENTIFICATION OF THE SO-CALLED SŪRYA AND INDRA FIGURES IN CAVE NO. 20 OF THE BHĀJĀ GROUP.

By Shri R. G. Gyani

Of a large number of cave temples in Western India the Bhorghāt group consisting of Bhājā and Kondāne which is now almost in ruins with Bedsā and Kārle, cover a period from 150 B.C. to 100 A.D. They belong to the earliest group of Western Indian Caves and show some peculiarities of the art of Hinayāna Buddhism which are preeminently noticeable at Bhājā.

This group of Bhājā Caves is situated about a mile from Malavli Station on the Central Railway and is about  $2\frac{1}{2}$  miles from south of Bombay-Poona Road that turns off at  $78\frac{1}{2}$  miles from Bombay leading to the strip of hill near the village of Bhājā. The cave temples are situated just above the village from which they are approached by an easy pathway.

There is a very beautiful Chaitya Cave which though suffering from the ravages of time shows a highly developed art and is comparatively older than the Kārle group. In this series there is a very remarkable Cave which was for the first time noticed in 1879 and as such we do find any mention of the beautiful sculptures in this Cave in the earlier accounts. This Cave is situated at the eastern end of this group and is numbered as Cave No. 20 by the Archaeological Department. When first discovered, the Cave was filled nearly to the roof of the verandah with mud. The verandah pillars and the sides of the entrance doors have disappeared. The Cave facing north is a small *vihāra* (i.e., monastery) with a somewhat irregular hall measuring  $16' 6'' \times 17' 6''$ . There are two cells in the inner wall with a stone bed and two cells in the east wall. At one end of the verandah, is a pilaster with bell-and pot-shaped capital surmounted by fabulous animals, and human female busts with bodies of cows. This Cave has some remarkable sculptures in the hall and verandah.

The sculptures in the hall and the verandah differ from the sculptures in other caves in Western India in technique and are very elaborate in the details of costumes and ornaments, etc. The figure sculpture bears resemblance to the post-Mauryan terracotta figurines found at Pāṭaliputra in Bihār and to Mathurā and Kauśāmbī in U.P. The terracotta technique is followed in



stone in this Cave which is rarely done elsewhere. The Cave can be assigned to slightly earlier date than the Chaitya Cave and placed in about 100 B.C. The influence of the 2nd Century B.C. Śuṅga art is clearly noticed in these sculptures. The reliefs are really remarkable and present a problem before the scholars from the iconographical point of view.

Besides the figures looking like warriors or royal personages there are two panels which are distinguished by the confusing details of human and animal figures and have defied all attempts at correct identification. Dr. Coomaraswamy identified the figure in the chariot drawn by four horses as *Sūrya*, the Sun God, and the huge demonic figures as *Rākshasas* or the spirits of darkness and ignorance being crushed under the chariot wheels of the Sun God, symbolising light. The central figure in the other panel riding the elephant is identified as *Indra*. Both the Sun and *Indra* are important Gods in the Brahmanical pantheon but they do not play any important role in Buddhist iconography.

Further investigations, however, have resulted in a correct identification of these panels. A few months back while going through the Sculpture Gallery of the Prince of Wales Museum with Dr. V. S. Agrawala and Dr. Moti Chandra our attention was drawn to certain details in the plaster casts from *Bhājā* particularly to a tree laden with garlands and necklaces of precious jewels and decorated figures of beautiful women hanging like fruits from them. This gave us a clue and strengthened our belief that the panels were in some Buddhist literature way related to Buddhism. While going through the Sanskrit text of the *Divyāvadāna* edited by Cowell and Neil (pages, 210-228) we came across the description of *Rājā Māndhātā's* adventures and found several scenes in the narrative of his conquest of Uttara Kuru, in conformity with the scenes illustrated in these panels.

Let us, therefore, study the sculptural details of the panels one after the other before seeing what the text of the *Divyāvadāna* has to say about *Māndhātā*, as these sculptures in our opinion represent the King himself and the scenes in the other panels illustrate his enterprises.

As we enter the verandah we see a standing warrior (Pl. III, 3) who is evidently a king, to the left corner of the front wall. His hair is arranged in a top-knot tied with a complex arrangement of bands. He wears a tubular ear-ring in his left ear and a circular ear-ring in the right. A three stranded ornament is attached to his turban on the left. He wears a necklet and two necklaces made



Fig. 3. *Standing Warrior.*  
Bhājā Cave. Circa 100 B.C.



Fig. 4. *Demons being trampled by a horseman.*  
Bhājā Cave. Circa 100 B.C.





Fig. 5. Demons being overrun by a chariot.  
Bhājā Cave. Circa 100 B.C.



Fig. 6. King on an elephant.  
Bhājā Cave. Circa 100 B.C.



of rosette panels. The armlets are shaped after the lotus and honey-suckle pattern. His wrists are covered with bangles. The flowing *dhoti* is secured with a waist belt. He holds a bow in his right hand and a quiver is attached to his left shoulder. His left hand is on the handle of the dagger attached to his waist-band.

The side and lower panels adjacent to the lattice window depict demons being trampled by a horseman (Pl. III. 4). In the lower panel a demoness is holding a hand-axe in her right hand. The demon by her side, holding a knife in his right hand, is being trampled by a horse.

On the side panel there is another demon with huge belly squatting on the ground over which is seen the figure of a rider on a richly caprisoned horse. His feet are resting on the stirrups. He wears ring, ear-rings, a necklace, bangles and a *dhoti* coming upto the knees. Adjacent to it is a chariot drawn by horses mounted by a king and two attendants passing over the prostrate figure of a demon.

In the corner panel, on the right wall, is depicted an elaborate scene (Pl. IV, 5). In the foreground is seen a huge pot-bellied demon in a crouching position. At the top, in the centre, is represented a chariot drawn by four horses. On this chariot is seated a royal figure attended by two female attendants one holding an umbrella and the other a *chauri*.

The royal figure wears an elaborate turban, ear-rings, necklace, armlets and bangles. The female attendants also wear very elaborate headdresses apparently made from the folds of decorative veils. At the right hand corner at the top is seen a horseman proceeding to the right.

In the right hand corner there is another very interesting scene (Pl. IV, 6). The centre and the top are occupied by a mighty elephant wearing ornaments and provided with an elaborately figured elephant carpet. He has uprooted a tree with his trunk. The rider wears an elaborate turban, spiral shaped ear-rings, a necklace, a long garland, elaborate bangles and a *dhoti*. The attendant at his back wearing a tunic with crenellated ends holds aloft a banner on whose pole top stands the *Nandipada* symbol. He wears a turban over his top knot one end of which passess under his chin. On the left is a *Chaitya* tree surrounded with railings on which are hanging a large number of women. On the top of the tree may be seen a couple of women apparently pulled out from the tree. A soldier



with a dagger is also shown pulling out a woman from the tree for himself.

In the foreground some interesting details are given. On the left a man of position is seated on a cane *moḍhā*. Behind him stands a woman with a *chaurī*. A lady on his left is standing with her right hand resting on a *moḍhā*. Below these figures is a man playing a lyre and a dancing girl is giving her performance. In the centre there is a *Chaitya* again decorated with garlands, necklaces and an umbrella. On the right there are curious mythical animals among which faces of an elephant, a boar and a crocodile can be recognised. A horseheaded *Yakshiṇī* is dragging a male.

Now let us examine the text of the *Divyāvadāna* which gives a detailed description of the career of Rājā Māndhātā or Mūrdhātā. The narrative can be summed up as under:—

Once upon a time there reigned a king named Uposhadha. It is said that a prince was born of him from a boil grown on his forehead. As many women wanted to wean the child saying, "Suckle me, Suckle me (*Māmdhaya*)", he was named Māndhātā or Mūrdhātā because he was born from the head. Once when Māndhātā had gone on tour his father fell ill. Seeing his end near, the ministers sent a message to him to return but he refused. After the death of his father he was again invited by his ministers for the crowning ceremony. To this he replied that as he was accepting the kingdom lawfully the crowning ceremony could be held where he was. The ministers thereupon told him that for such a ceremony *Ratna-śilā* or jewelled slab, the Royal Seat and a capital city were required. All these were brought where the King was and the city where the ceremony took place was named Sāketa (*Ayodhyā*).

At the time of the coronation the royal turban was tied to his head by the gods. At that time seven jewels viz., *Chakra Ratna*, *Aśva Ratna*, *Hasti Ratna*, *Maṇi Ratna*, *Pariṇāyaka Ratna*, *Strī Ratna* and *Grihapti Ratna* manifested themselves.

In course of years thousands of sons were born to him. While Māndhātā was reigning, there lived 500 hermits in the forests of Vaiśālī. Troubled by the chirping of the birds which disturbed the meditation of hermits one of them named Durmukha became very angry and pronounced a curse thereby cleaving the wings of the cranes. When this news reached Māndhātā, he was very angry with the hermits and banished them from his kingdom. Thereat they proceeded to Sumeru mountain.



After reigning for six cycles he was advised by Yaksha Divaukasa to conquer Pūrva-Videha. He proceeded there with his army, conquered it and reigned there for six cycles. After that he conquered Aparā Godāniya and reigned there also for six cycles. After this he was advised by Divaukasa to lead an expedition against Uttara Kuru.

While proceeding to that country he saw by the side of Sumeru mountain many kinds of trees growing garlands and cloths. On some of them he also saw *Apsarases* (i.e., heavenly damsels) (Pl. IV Fig. 6). He ordered his followers to enjoy the fruit of those trees. He also saw the products of those trees and the self-growing paddy which he asked his followers to eat. In this way he also reigned over Uttara Kuru for six cycles. Thereafter he was advised by Divaukasa to proceed against Pūrva-Videha. He proceeded against that country and in the course of his march conquered Vinayandhara, Vinata, Aśvakarṇagiri, Sudarśana, Khadiraka, Ishadhāra and Yugandhara mountains, reigning for six cycles at each one of them. At Sumeru he met the 500 hermits who had migrated from his kingdom. Durmukha tried to stop the progress of his army by magic but he was told that it was not as easy as the cleaving of the wings of cranes. The king hearing this ordered that their matted locks should be shaved off.

Proceeding further they saw the city of Sudarśana situated on the summit of Sumeru. There the gods arranged the five lines of defence. The first line of defence consisting of the Nāgas seeing the progress of the army, tried to stop it. But the king forced them to accompany him.

Some of the Nāgas approaching the Karoṭapāṇi gods and mixing themselves with them tried to stop the army but they were also forced to become the attendants of Māndhātā. In this way he forced the lines of defence made up by Mālādhāra gods, Sadā Mattaka gods and Chatura Mahārājika gods. In the end the thirty two gods were informed that Māndhātā was approaching.

They came to realize that they could not oppose him. Thereafter on the summit of Sumeru Parvata he saw the huge tree of Pārijākata under whose shade the gods played and enjoyed four months of the year.

Māndhātā ordered his commanders to proceed there with his forces and enjoy like the gods. At the summit, he also saw the Council hall of god. He asked the commander also to proceed there. After this, he saw Sudarśana the city of the gods made of gold and jewels and whose grounds were covered with soft vege-



tation and flowers. It had a thousand gates and at every gate were painted figures of the Yakshas wearing indigo dyed garments. It had very extensive roads and lotus ponds of clear water and aquatic birds. Near it there were flower and fruit trees. The city was also provided with four kinds of *Kalpa Dūshyas* (cloth). Then there were *Kalpa Vriksha* trees which provided any article wanted by gods and goddesses. There were trees which provided musical instruments and different kinds of wines. Then there were houses provided with pleasure grounds and windows, full of music and merriments. There were in the city seats for Indra and Upendra. Here Māndhātā was welcomed by the gods. Indra gave him a seat by his side. He was informed that the Asuras were troubling the gods. At that Māndhātā twanged his bow which the Asuras heard. The Rājā started his chariot and the Asuras were either crushed or took to flight. In the end he returned with all riches to Mṛityuloka i.e., Bhāratavarsha.

It is evident from the above story that it has close connection with Bhājā sculptures. Attention may be drawn to the conquest of Sumeru by Māndhātā. Here, he saw *Kalpavriksha* growing garlands, cloths, and also some trees which actually grew heavenly damsels. He ordered his followers to enjoy the products of these trees. Actually these incidents are depicted on the so called Indra panel at Bhājā where the soldiers are pulling out women from the *Kalpavriksha*.

This *Kalpavriksha* motif has been very popular in ancient Indian sculpture, poetry and literature. The central idea behind the *Kalpavriksha* motif is that it is a 'Wishing Tree' which fulfils all desires. So long as a man is under its shade he realizes whatever he conceives—wealth, women and all sorts of articles of enjoyment, issue forth from its boughs. The *Mahāvāṇika Jātaka* (No. 493) mentions that a group of merchants who had set out in search of treasure came to a mighty banyan tree from whose eastern branch trickled clear water, the southern branch yielded various kinds of food, the western branch yielded a bevy of beautiful girls resplendent in their gorgeous attire and ornaments and from northern branches issued forth streams of gold, silver, precious ornaments and costly textile pieces<sup>1</sup>. The same idea of a 'Wishing Tree' yielding garments, costly gems, furniture, costly drinks and fruits, maidens fair and gay, growing in Uttara Kuru is expressed in the *Rāmāyaṇa*.<sup>2</sup>

In this connection it is remarkable to note that on the South gateway of the great Stūpa at Sānchī, there are several bands of

1. Dr. V. S. Agrawala, *Kalpavriksha*, J.I.S.O.A., Vol. XI, 1943.

2. *Kishkindhā Kāṇḍa*, Ch. 43, Verses, 43 to 48.

lotus creepers intertwined with women. The idea behind this motif also seems to be apparently the same viz., the Wishing Tree producing lovely women.

Another incident from the same story is when Māndhātā after reaching the summit of Sumeru sees a huge tree of *Pārijātaka* under whose shade the gods enjoyed music for four months of the year. This is also depicted in the panel where a man seated under a tree is enjoying dance and music.

In the end the story tells us how the gods invited Māndhātā to defeat the Asuras who were troubling them. Accepting their invitation Māndhātā twanged his bow, mounted his chariot and crushed the Asuras under the wheels of his chariot. This part of the story is quite clear from the so-called *Sūrya* panel where the king seen mounted in a chariot drawn by four horses is crushing the demons under its wheels.

From the evidences discussed above it should be clear that the identification of the Bhājā panels with *Sūrya* and *Indra* is no longer tenable but they depict certain incidents from the story of Māndhātā which seems to have been popular even in the 1st Century B.C.



## SOME KUSHANA SCULPTURES FROM MATHURA

By Shri S. N. Chakravarti

The collection in the Museum includes the following few fragments: (1) Pedestal of a standing Buddha image. The pedestal bears an inscription which purports to mention the installation of the statue of *Śākya Muni* in the year forty-five of the reign of the Kushāṇa king Huvishka<sup>1</sup>. Of the image vestiges of the feet only are visible. A small female figure stands between the legs. (2) Pedestal of a seated Buddha image. The figure, of which the legs remain, is seated cross-legged on a lion throne. The pedestal is adorned with a relief representing the Wheel between *Jambhala* and *Hāriti*, both seated. (3) Cross bars of the railing of a Jain *stūpa*. (4) Male head. (5) Buddha head, with hair in ringlets. (6) Buddha head which is shaven.

The school of Mathurā under the Kushāṇa dynasty which is easily recognised by its material, the yellow-flecked red sandstone of Fatehpur Sikhari, Rupbas or Tantpur, and the more important examples of which are preserved in the Calcutta, Mathurā and Lucknow Museums, represents a direct development of the old Indian school of Bharhut. It is a well known fact that at Bharhut the figure of Bodhisattva, as he was in his previous births, appears, but the figure of Gautama himself, either as Bodhisattva or as Buddha, does not occur. He is represented by means of symbols only. In Mathurā, however, we meet with his human representations, either as detached statues or in bas-reliefs illustrating scenes from his life. This is indeed an innovation. But the position is complicated by the fact that the Mathurā school exhibits Western influence. This is specially evident in a group of sculptures, stylistically Indian but strongly suggestive of the West in respect of its theme. The well known examples include the so-called Herakles strangling the Nemean lion in the Calcutta Museum and the various Bacchanalian groups. The so-called Silenus attended by Cupids in the two Bacchanalian groups, the one from Palikhera in the Mathurā Museum discovered by Growse and the other, probably originating from the same site, in the Calcutta Museum obtained by Stacy, is really the representation of the pot-bellied bearded god *Kubera*, lord of wealth and king of *Yakshas*, with his retinue. In the

1. The inscription was first noticed by D. R. Bhandarkar, "A Kushana stone inscription and the question about the origin of the Śaka are" *Journal Bombay Branch of the Royal Asiatic Society*, Vol. XX, pp. 269 ff. Cf. Lüders, *A list of Brāhmī Inscriptions*, No. 43.



other examples, such as the group from Maholi in the Mathurā Museum, the figures represent mortal men and women. On the fact of Western influence betrayed by the school of Mathurā two quite different theories have been propounded. According to V. A. Smith<sup>2</sup>, the Mathurā sculptures have very little in common with those of Gandhāra and seem to be the work of a different school. Smith and, following him, Grünwedel assume the existence of an Indo-Hellenic school at Mathurā prior to the school of Gandhāra to which a later date is assigned. Foucher and, following him, Vogel<sup>3</sup>, however, correctly point out the mixed character of the Mathurā school "in which we find on the one hand a direct continuation of the old Indian art of Bharhut and Sāñchi and on the other hand the classical influence derived from Gandhāra". But too much attention seems also to have been paid to the fact of Gandharan influence upon the school of Mathurā by Foucher and Vogel, for they regard the Buddha image (and so the Jaina and Brahmanical images) of Mathurā as an Indian adaptation of the art of Gandhāra. The question of the origin of the Buddha image has not been decided once for all in favour of Gandhāra<sup>4</sup>; for, there are grounds for believing that the Buddha image originated in Mathurā and was copied by Gandhāra. But Gandhāra, while copying its Buddha image from Mathurā, transformed it into something quite different; the clumsy, rigid and expressionless Buddha of Mathurā with shaven head and bare right shoulder was made into an Apollo with wavy hair and covered shoulders.

There is in the Sārnāth Museum a colossal free sculpture of Buddha-Bodhisattva from Sārnāth, dated in the third year of Kanishka's reign. It was executed by a sculptor at Mathurā and subsequently set up at Sārnāth by a monk named Bala. It is a standing figure in the round, but meant for frontal view. There is a small lion between the legs. The figure of Buddha-Bodhisattva is covered with a thin drapery that leaves his right shoulder bare. The head is shaven. The *ushnisha*<sup>5</sup> is broken away. The halo is also broken away. But it must not have shown the lotus petal decoration along

2. V. A. Smith, "Graeco-Roman influence on the civilization of Ancient India", *Journal of the Asiatic Society of Bengal*, Vol. LVIII (1889), Part I, pp. 140 and 156.
3. Vogel, "The Mathurā School of Sculpture", *Annual Report, Archaeological Survey of India*, for 1906-07, p. 145.
4. For a summary of the question and arguments see W. W. Tarn, "The Greeks in Bactria and India", pp. 396 ff. See also my article on "The origin of the Buddha image" in the *Journal of the U. P. Historical Society*, Vol. XVI, Part 2, pp. 63-75.
5. The *ushnisha*, i.e., a miraculous protuberance of the skull, is one of the thirty-two signs of a *Mahāpurusha* (superman) attributed to the Buddha in the Pāli and Buddhist-Sanskrit works. For the question whether the early Buddha images of India bear on the head an *ushnisha* or not, see J. N. Banerji, *Indian Historical Quarterly*, Vol. VII (1931), pp. 499 ff.



the edge, which is typical for images of the later Kushāṇa period. There is a close relationship in form between this statue and the portrait statues of Kaṇishka and Wima Kadphises. The statue of Wima Kadphises was executed in the sixth year of Kaṇishka's reign. All three statues are in a purely Indian style of art. But whereas the costume of the Buddha-Bodhisattva statue is Indian, that of the royal statues, consisting of a pointed cap, tunic, open coat, trousers and high heavy boots, is Central Asian. Again, the Buddha-Bodhisattva statue is more finely modelled than the royal statues. The more primitive style of the royal statues seems to be due to the fact that the sculptors were accustomed to execute, not portrait sculpture, but religious sculpture with familiar and established types. But by degrees they overcame the embarrassment, as a comparison of the styles of the statues of Kaṇishka, Wima Kadphises II and Chastana in the Mathurā Museum will show.

Let us now study the well-known Katra relief (Pl. V, 7) bearing the figures of Buddha-Bodhisattva and four attendants with *chauris*, in the Mathurā Museum. The Bodhisattva figure is seated cross-legged on a lion throne. It is arrayed in a fine garment. But its shoulder and feet are uncovered. The head is shaven. The *ushnīsha*, wrapped round from left to right with a lock of hair, is in the shape of a snail-shell (*Kapardda*). The halo shows the lotus petal decoration around the edge. Also, the figures reveal a greater mastery in modelling than the Buddha-Bodhisattva of Sārnāth. Thus the work of Katra is of a later date than the Sārnāth work. But the two go together; for everything in them is Indian.

Besides the type of Buddha with shaven head and bare right shoulder there occurs another type in which the head is not shaven and both shoulders are covered. Vogel mentions a colossal standing Buddha image preserved in the Public Library at Allahabad. This image is clad in a robe which covers both shoulders. The halo, of which only two fragments are left on both sides of the shoulder, shows the lotus petal decoration along the edge. The head and *ushnīsha* are covered with spiral locks. There are three miniature attending figures, a Bodhisattva between two worshippers. Another example of the second type is a seated Buddha from Śrāvastī (now Saheth-Maheth) in the Lucknow Museum (Pl. V, 8). Unlike the lion throne of the Buddha-Bodhisattva of Katra that of the Śrāvastī Buddha is adorned with a relief representing a Bodhisattva in meditation between four devotees, two standing on each side. Again, the Śrāvastī lions are of a more natural type than those of Katra; in the lions of Katra the plinth runs above the animals and their mouths are shut, while in the lions of Śrāvastī the plinth intersects their heads and their mouths are open. There is a halo around the head



Fig. 7. Buddha-Bodhisattva.  
From Kāṭhā, Mathurā. Circa second century A.D.



Fig. 8. Buddha from Saheth-Mahesh.  
Lucknow Museum. Third-fourth century A.D.





of the Buddha. But it is decorated also on the centre, not on the border only. These characteristics of the Śrāvastī Buddha also apply to the Sitalāghāṭī Buddha statue in the Mathurā Museum. In the Buddha of Allahabad and Śrāvastī the folds executed on the dress point to Gandharan influence. Again, as in Gandhāra, at Mathurā the pedestal is carved, in the Allahabad statue on the top of the base and in the Śrāvastī statue on the front side, with a relief showing a Bodhisattva between worshippers. The spiral head, too, points to Gandhāra<sup>6</sup>. But the Allahabad and Śrāvastī statues, though they go together, cannot be dated to the same period. As the profusely decorated halo is a feature of the Gupta period, the Śrāvastī statue should be assigned, not to Bachhofer's date of C.130 A.D., but to the 3rd-4th Century A.D., as Vogel had done from the evidence of the script of the inscription on the pedestal of the image. The Allahabad figure is of an earlier date than the Śrāvastī work; for the former's halo shows the decoration along the edge only.

As we have already noticed, there are works at Mathurā which do not exhibit Gandharan influence. The question, therefore, arises when Gandharan influence upon the art of Mathurā began to make itself felt. There is a statue of a seated Buddha from Anyor, A.65 of the Mathurā Museum<sup>7</sup>. This Buddha image goes together with the Buddha images of Śrāvastī and Sitalāghāṭī, as everything

6. In Gandhāra, the Buddha is represented with both spiral and wavy locks. According to Foucher, the spiral hair in Gandhāra is a gradual transformation of the wavy hair. But Bachhofer points out that the excavations of Marshall at Taxila show that in Gandhāra the two styles existed side by side in the 3rd and 4th centuries A.D., the old style with the wavy hair even predominating. Further, according to Bachhofer, the spiral locks of the Buddha head originated at Mathurā. But in reality Mathurā borrowed spiral locks on its Buddha image from Gandhāra just as it borrowed the wavy locks of the seated Buddha in a lintel frieze in the Lucknow Museum. In the Buddha of Anyor in the Mathurā Museum, which is the first Mathurā sculpture exhibiting Gandharan influence and is dated in the year 51 of Huvishka's reign (129 A.D.), the head is spiral and both shoulders are covered. There is not a single example of the Mathurā Buddha with bare right shoulder, but with spiral locks, prior to the Anyor Buddha. We, therefore, cannot accept Bachhofer's view that the spiral head is characteristic of Mathurā. There is, however, an inscribed Buddha statue from Buddha-Gayā in the Indian Museum, dated in the year 64 of Mahārāja Trikamala, with bare right shoulder and spiral locks. According to Bachhofer, the style of the image excludes a date after the second century A.D. But we prefer to assign it, both on the style of the statue and the script of the inscription, to the third-fourth century A.D. In other words, in our opinion the date refers to the Kālachuri era of 248 A.D., not to the Śaka era of 78 A.D. This would place the Buddha-Gayā statue at 312 A.D. Unfortunately, the halo is broken away. But there is one important feature to note. This is that the eyes are half shut in the manner customary in the Gupta Buddhas, not wide open as in the Kushāna Buddhas. But the Buddha-Gayā Buddha, though it should have both shoulders covered, exhibits the old style of Mathurā, namely, bare right shoulder. In this connection we may mention that the head of the Buddha Image of Mañkuwār (448 or 449 A.D.) is of spiral, as it should have been like the Gupta Buddha heads, but exhibits the old style of Mathurā in that the head is shaven.

7. Vogel, *Catalogue of the Archaeological Museum at Mathurā*, p. 63.



points to Gandhāra. The drapery, indicated in a schematic manner, covers both shoulders. The lion throne bears a relief representing a Buddha in meditation between two devotees standing at his sides. The halo is broken. But it must have decoration along the edge only, not on the centre also. Of extreme importance is the fact that the image is dated in the year 51 of Huvishka (A.D. 129). Thus, for the present, we can look upon this image from Anyor as the first Mathurā sculpture exhibiting Gandharan influence.

The Indian character of the Mathurā school under the Kushāṇa dynasty is best exemplified by the carved railings which once surrounded the Buddhist and Jaina buildings of that place. Such railings do not occur in Gandhāra. Those of Mathurā, as is evident from their decoration and construction, are derived from the old Indian examples of Bharhut. No complete railings have been found in Mathurā. But parts, such as pillars and pillar-bases, cross-bars, coping stones and *torāṇa* architraves, occur. The railing pillars bear in high relief on the front sides Buddhas and Bodhisattvas, *Yakshas* and *Yakshīs*, *Nāgas* and *Nāgīs*, and mortal men and women; and the backs of the pillars bear either medallions with rosettes, fantastic animals, and sacred symbols, or panels containing scenes, a few of which are connected with Buddha's pre-births (*Jātakas*). The *Yakshīs*, represented as nude or semi-nude female figures standing under trees or balconies, seem to have been a particular favourite of the Mathurā school. They are doubtless descendants of the *Yakshīs* of Bharhut. They exhibit "the same ideal of feminine beauty as at Bharhut and Sāñchi, the full bust and the heavy breasts contrasting with the slender waist, and the sideward thrust of the hip elevated into an aesthetic canon. But, while losing none of its intoxicating charm, this voluptuous style of Indian beauty now gained in refinement. Its proportions became more harmonious, its seduction more sophisticated. We are on the way towards *Amarāvati* and *Māvalipuram*"<sup>8</sup>.

8. Grousset, *The Civilizations of the East-India*, p. 132.

## NETSUKES AND INROS

By Shri E. D'Lima

The Japanese are a mixed race formed from the Northern Koreans and the Mongols. On the whole the Japanese are short in stature with flat fore-heads, small noses, light fawn skin and black hair. The intellectual powers of the Japanese are superior to those of all other Mongol peoples and they have far more quickly than any other Asian nation adapted themselves to the Western mode of living.

It is to Buddhism that Japan owes a great deal of its progress. The flourishing condition of art in Japan commenced from the time of the introduction of Buddhism into the country through Korea in the 6th century. Buddhist nuns and monks flocked over from Korea in large numbers and established Buddhism as the chief religion of the land. For centuries all education was concentrated in Buddhist hands. Through Buddhism art made rapid progress and the science of medicine was firmly established. Buddhism influenced politics and every sphere of social and intellectual life.

Japan also owes a great debt to China for the progress that she has made in her art and craft creations. In some of these like wood and ivory carvings she is now superior to her teacher though in carving hard stone like jade, agate, etc. she still remains the pupil.

In the year 1614 the Emperor Hidetada had passed an order that every house must have installed in it the image of some deity. As a consequence of this order the idol makers did a flourishing trade and the quality of their work reached a high level. But when every house was furnished with its miniature god most of the craftsmen found themselves out of occupation. These artisans then explored fresh fields wherein their inherent genius for art creation could expand itself, and they soon found an outlet for their creative ingenuity.

The Japanese for several centuries carried on the waist girdle a miniature medicine chest (also called *inro*) and tobacco pouch. The medicine chest consisted of from one to seven compartments fitting one into the other. These medicine chests or pill boxes, as they were sometimes called, were used later as toilet or vanity cases in which face powder and other toilet preparations were car-



ried, particularly by ladies to serve them on their journeys, or wherever required. The medicine chest was secured and suspended by a pair of silk cords running through the ends of each compartment. These cords were then passed through two holes in the ornament called *netsuke* or toggle, which helped to keep the *inros* suspended to the belt. It was the fashion amongst men to carry *inros*, snuff bottles, tobacco pouches and other small articles suspended from the waist girdle as Japanese costumes made no provision for pockets.

*Netsuke* carving was the new field into which the craftsman entered. The artists have made *netsukes* of all kinds of materials, but chiefly of wood and ivory, and of all forms. Ideas for *netsuke* carving were taken from practically everything existing which may have, in some inexplicable manner, caught the fancy of these carvers. They represented gods and philosophers, scenes of history and even of the comical side of life. But in the representations of flowers, plants, birds, insects and reptiles the skilful fingers of the artists have modelled pieces of work so marvellous and exquisite to behold that they seem to possess an ethereal beauty about them. Mr. S. Strang in his "Catalogue of Japanese Lacquer" tells us that "a representative collection of *netsukes* would cover not only the whole ground of Japanese folk-lore, legend and historical romance, but include also so great number of other themes as to furnish nearly a complete index of motives of decoration executed in miniature and with extraordinary skill." Mr. Anderson, a well-known writer on *netsukes*, also pays a fitting tribute to the makers of *netsukes*. "The designs of the *netsuke* carvers embrace the whole range of Japanese motives, and the artist tells his story with the utmost lucidity. Nothing is safe from his humour, except, perhaps, the official powers that be, of whom the Japanese citizen has a salutary dread. Religion, history, folk-lore, novels, incidents of daily life, all provide material for his tools, and his subjects are mostly treated in a comic or even flippant vein. The pious Dharma, aroused from his nine years' motionless contemplation by the attentions of an obtrusive rat, who ventures to nibble the saintly ear, is made to assume an expression suggestive of the strongest equivalent for swearing, of which we may suppose a good Buddhist to be capable. The Thunder God is seen extracting the storm cloud from the basket that gives it storage room in idle days of sun-shine. An inquisitive bird has unwarily inserted his long beak between the valves of a giant clam whose gaping shell had invited the incautious search after the unknown, and now, with straining thighs and flapping wings, struggles vainly to regain his liberty. An expectant domestic party surround a fish-kettle, while the head of the family triumphantly extracts a carp of tempting proportions,



Fig. 9. Polished gold lacquer  
Inro with ivory netsuke  
Artist: Toyo. Early 19th century.  
Japanese Work.



Fig. 11. Carved ivory seated  
figure holding a rope.  
19th century. Japanese work.



Fig. 12. Ivory netsuke decorated  
with a dancing figure.  
19th century. Japanese work.



Fig. 10. Kamakura-Bori tobacco  
pouch shaped as a leather bag.  
Late 18th century. Japanese work.



Fig. 13. Ivory netsuke shaped  
as a rat sitting on two brinjals  
for his meals.  
19th century. Japanese work.





but the averted heads, disgusted faces and finger-tweaked noses of the hungry group eloquently proclaim the central idea of Buddhism—the impermanency of all things and the vanity of human wishes. Such examples might be multiplied without end.”

One of the most famous carvers of *netsukes* in the early 18th century, Shunzan, lived at Nara a city well known for its temples. He worked in wood, chiefly of the cherry tree, which acquires a rich warm brown tone. Towards the middle of the 18th century another artist Miwa I, who also lived at Nara, executed figures of men and animals in miniature of exquisite beauty endowing them with dramatic expression. Miwa II and Miwa III, who also gained fame as carvers of *netsuke*, were the makers of some of the earliest *netsukes* in ivory. The extraordinary fineness and quality of their handiwork gained for them a great reputation. The later artists had a speciality of their own. Itshimin was noted for his carvings of ruminants, Tadatoshi for snails, Ikkuan for mice, Masano for fowls and birds and Masatami for rabbits.

At the present time there is great interest shown by young collectors in purchasing old *netsukes*. But modern art dealers are not slow to catch the anxious collectors by imitating the old ones. The old *netsukes*, made of wood and ivory, are generally rubbed by friction of the cords passing through their holes. In course of time they assume a warm brown and milky tone respectively which forms a kind of patina on them. The dealers of to-day rub and colour the modern *netsukes* to make them appear as old. They colour the wooden ones, and coffee-stain the ivory curios to give them the above patina in order to deceive the unsuspicious young collector.

The Prince of Wales Museum has a rich collection of *netsukes* and *inros* which are there through the princely generosity of Sir Ratan and Sir Dorab Tata. The tobacco pouches and medicine chests are beautifully lacquered with designs of animals, landscape scenes, birds, flowers, etc. The *netsuke* collection displays the marvels of Japanese creations in carving. The fineness of the work, the delicacy of the chiselling and the accurate proportions in the designs give us a wonderful idea of their workmanship and expression. There is, perhaps, scarcely any single object which has exerted so keen an interest among collectors of oriental curios as these *netsukes*.



# AGE OF DIFFERENTIATION OF DIGAMBARA AND SVETĀMBARA IMAGES AND THE EARLIEST KNOWN SVETĀMBARA BRONZES

By U. P. Shah

The find of a hoard of Jaina bronzes from modern Akoṭā (the site of the ancient Aṅkoṭṭaka) near Baroda makes it necessary for us to revise our belief regarding the evolution of the Svetāmbara and the Digambara Tirthaṅkara sculptures. The former show the *dhotī* when the Tirthaṅkara is standing or sitting, while the latter represent him naked. This is evidently due to a difference in beliefs of the two sects regarding the wearing or otherwise of garment by the Jaina monks.

The Jainas believe in twenty-four Tirthaṅkaras, the first being Rishabhanātha, the twenty-third being Pārśvanātha and the last being Mahāvīra (died, 527 B.C.). Of these, Pārśvanātha, who died 250 years before Mahāvīra, is also regarded as a historical figure. He laid stress on four main precepts while Mahāvīra added one more to them.

A dialogue between Keśi of the school of Pārśvanātha and Gautama, the first pupil of Mahāvīra, recorded in the *Uttarādhyaṇa sūtra*, shows that the doctrine of Pārśva allowed an under and an upper garment (*santaruttaro*) while that of Mahāvīra forbade clothing altogether. Gautama cleverly bridges over this difference of the two law-givers pursuing the same end by saying that the outward symbols were introduced as they were useful for spiritual life and that as a matter of fact, knowledge, faith and right conduct were the only true causes of liberation.<sup>1</sup>

The *Bṛhat-Kalpa-Bhāṣya* Saṅghadāsa Gaṇi Kshamāśramaṇa (c.5th-6th century A.D.) says that the doctrine of the first and the last Tirthaṅkaras prescribed nudity while that of the intervening pontiffs allowed the option of both nudity and wearing garments.<sup>2</sup>

1. *Uttarādhyaṇa sūtra*, xxiii, 32-33, (Devachanda Lālbhāi Jaina Pustakoddhāra series, no. 33, 1916 A.D.), pp. 502-3. Transl. by Jacobi, *Sacred Books of the East*, xlv, p. 12.

2. *Bṛhat-Kalpa Sūtra-Bhāṣya*, (ed. Muni S'rī Punyavijaya in six volumes, *Ātmānanda Jaina Sabhā, Bhāvanagara*), vol. VI (in Press), verse 6369, p. 1681:—

अचेलको धम्मो पुरिमस्स य पच्छिमस्स य जिणस्स ।

मज्झिमगाण जिणाणं होति अचेलो सचेलो वा ॥

The Svetāmbara writers had to try to explain away the term *achela* by saying that even with tattered worn out garment a person can be generally called *achela*, see also, op. cit., p. 1680, vv. 626ff; p. 1688, vv. 6402 ff.



This seems to have sowed the seed of difference between the Śvetāmbaras and the Digambaras so far as image-worship is concerned. The *Āchārāṅga sūtra*, regarded as the oldest section of the extant Jaina canons, says about Mahāvira: For a year and a month he did not leave off his robe (*devadūṣhya*—a piece of divine cloth). After that time the Venerable One, giving up his robe, became a naked world relinquishing houseless sage.<sup>3</sup>

From very early times there were two modes of conduct practised by the Jaina monks, namely, the *Jinakalpa* and the *Sthavirakalpa*. The first enforced nudity and rigorous austerities while the second enjoined a modified living with a few bare necessities including garment, alms-bowl, etc. According to the *Āvaśyaka Chūrṇi* (c.700 A.D.) Munichanda, a contemporary of Mahāvira and a follower of the school of Pāśva, who called himself a *samaṇa-nig-gaṇṭha*, placed his disciple at the head of the *gachchha*, and went to practise the *Jinakalpa* outside the town. The ascetics of the order of Munichanda are said to have indulged in the activities, which, according to the doctrines of Mahāvira, constituted preliminary sin; they put on clothes (*sapariggaha*) and also practised the *Jinakalpa* towards the end of their lives.<sup>4</sup>

The *Sthānāṅga sūtra* sanctions the use of garments for Jaina monks and nuns under certain circumstances.<sup>5</sup> The *Āchārāṅga sūtra* devotes a whole section to the rules for begging of garments.<sup>6</sup> The *Uttarādhyayana sūtra* says that a monk should not worry that he would be without any garment when his garment has become old and ragged.<sup>7</sup> Such references to the use of garment by monks show that the practice was allowed even though nudity was the highest ideal amongst the followers of Mahāvira.

In the early days both the *Jinakalpa* and the *Sthavirakalpa* monks were allowed to remain in the Jaina *saṅgha*, and there were no strict rules about one's wearing clothes or going about naked. The *Āchārāṅga* says if a naked monk thought that he could bear the pricking of grass, cold and heat, stinging of flies and mosquitos, or any other painful thing then he could leave the privities uncovered,

3. *Āchārāṅga sūtra*, I. 8. 1, transl. by Jacobi, S.B.E. xxii, p. 78. *Kalpa sūtra*, Jacobi's transl., S.B.E. xxii. pp. 259-60.

4. *Āvaśyaka Chūrṇi* (Rishabhadeva Kesarimalji Samsthā, Ratlām, 1928), pp. 285, 291. Compare also, *Brihat-Kalpa-Bhāṣya*, I. vv. 1328-57.

For details on *Jinakalpa*, see, *Brihat-Kalpa-Bhāṣya*, III, vv. 3962ff. About the *Sthavirakalpa* monks, see, *Āchārāṅga sūtra*, 7. 4. 208ff; also see, Schubring, *Die Lehre Der Jainas* (Berlin und Leipzig, 1935), pp. 162ff. Muni Kalyāṇavijaya, *Sramaṇa Bhagavāna Mahāvira* (Hindi, Jālor, 1998 V. S.), pp. 285ff. For the Digambara view, see Jaina, Kāmpatprasād, *Jaina Antiquary* (Arrah), vol. ix, no. 11.

5. *Sthānāṅga sūtra*, II. 171, p. 137 (pub. Āgamodaya Samiti, Bombay, 1920).

6. *Uttarādhyayana sūtra*, ii. 12, p. 92; S.B.E. xlv, p. 11.

7. *Āchārāṅga sūtra*, II. 5. 1-2, S.B.E. xii, pp. 157-66.



but when the number of articles in a monk's equipment increased and when the monks began staying more and more among the people, then he could cover the privities with the *kaṭibandha*.<sup>8</sup> In later stages the *kaṭibandha* (loin-cloth) was replaced by a *cholaṭṭa*.<sup>9</sup>

Ārya Mahāgiri, a senior contemporary of Samprati, grandson of the Mauryan ruler Aśoka, was an exponent of the *Jinakalpa*, while Ārya Suhasti, teacher of Samprati followed the *Sthavirakalpa*.<sup>10</sup> Naturally, Suhasti had a larger following. But the *Jinakalpa* possibly linger upto the age of Ārya Rakshita. When Ārya Rakshita initiated his family, his father was unwilling to discard clothes due to modesty. Later on after great persuasion he accepted a *kaṭiṭṭa*.<sup>11</sup>

The division of the Jaina community into two sects, according to the Śvetāmbara accounts, is ascribed to Śivabhūti, a pupil of Ārya Kaṇha, in the city called Rathavirapura. Koḍinna and Koṭṭivira were his first two disciples.<sup>12</sup>

The Digambaras relate another legend according to which during the reign of Chandragupta in Ujjain, Bhadrabāhu predicted a twelve years' famine. At this Viśākhachārya, a disciple of Bhadrabāhu, led the Saṃgha to the Puṇṇāṭa kingdom in the south, while Bhadrabāhu and others migrated to Sindhu. In course of time when all returned to Ujjain, famine was still raging though not so terrible, and the monks were allowed to use a piece of garment (*arddhaphālakaṃ purāḥ kṛtvā*) while going out for alms. When the famine was over all did not follow their elders' advice of reverting to nudity and some retained the piece of cloth, which brought about the schism in Jainism dividing it into the Digambara and the Śvetāmbara sects. The earliest available literary source for this Digambara legend is the *Bṛihat-Kathā-Kośa* of Harisheṇa (vis. 989=942 A.D.)<sup>13</sup>, while the earliest source for the Śvetāmbara account of the schism is the *Uttarādhyana Nirukti* of Bhadrabāhu II, who cannot be placed later than c.500 A.D.<sup>14</sup> According to the Śvetāmbaras, the origin of the

8. *Āchārāṅga sūtra*, I, 7, 6-7. S.B.E. xii, pp. 69-73.

9. *Bṛhat-Kalpa-Bhāṣya*, III, v. 3964.

10. *Āvaśyaka Chūrṇi*, II, pp. 155ff.

11. *Āvaśyaka Chūrṇi*, pp. 406ff.

12. *Āvaśyaka Chūrṇi*, pp. 427ff. *Āvaśyaka Bhāṣya* v. 145, printed in *Āvaśyaka-vṛtti* of Haribadhra sūri (pub. Āgamodaya Samiti, Bombay, 1916), pp. 323ff. *Viśeshāvaśyaka-Mahā-Bhāṣya* of Jinabhadra gaṇi (c. 610 A.D.), vol. II, pp. 676ff (Ratlām ed., 1937 A.D.).

13. *Bṛihat-Kathā-Kośa* (ed. Dr. Upadhye, A.N., Singhī Jaina Series, no. 17, Bhāratiya Vidyā Bhavana, Bombay, V.S. 1999), 131, pp. 317ff, Intro. p. 118; for inscriptions about this legend vide, *Epigraphia Carnatica*, II (Revised ed.), pp. 36ff. Also see, *Bhāvasaṅgraha* of Devasena (Bombay, 1978), pp. 35-9; *Bhadrabāhu-chritra* of Bhaṭṭa Ratnanandi (Bombay, 1912).

14. *Uttarādhyana-sūtra*, pp. 152-178, *Niryukti* vv. 164-178; *Āvaśyaka-Niryukti* vv. 778-783 quoted in *Viśeshāvaśyaka*, pp. 676ff.



Boṭikas (Digambaras) is 609 years after Mahāvīra's Nirvāṇa, that is, 82 A.D.<sup>15</sup>

Introduction of Jainism in the South certainly dates at least to the first two centuries of the Christian era and even earlier as is evident from the Tamil classics, *Maṇimekhalai* and the *Śilappadikāram*<sup>16</sup> and the Śvetāmbara accounts show that it was the Mauryan ruler Samprati who first patronised the migration of Jaina monks to Dakṣiṇāpatha, to the land of the Āndhras and to other places in the south.<sup>17</sup> It is indeed difficult to say which of the two—the Digāmbara or the Śvetāmbara legends regarding the schism is correct. In fact, the division into two sects was a gradual process.<sup>18</sup> Even Harisheṇa refers to a third big sect of the Yāpaniyas, who, unlike the modern Digambaras, believed in the Jaina canons preserved by the Śvetambaras but retained the practice of nudity.<sup>19</sup>

The first known archaeological evidence of the name of the Śvetāmbara sect, discovered hitherto, is the grant of the Kadamba ruler Śiva Mṛigesavarman<sup>20</sup> who, issuing a village grant in his 4th regnal year from his capital Vaijayanti, divides the village income into three shares, the first for the holy Arhat, the second for the congregation of the eminent ascetics called the Śvetapaṭas (*Śvetapaṭa-mahāśramaṇa-saṅgha*), who were intent on practising the true religion declared by the Arhat, and the third for the enjoyment of the congregation of the eminent ascetics called the Nirgranthas. What is noteworthy in this record is the fact that the same image of the holy

15. *Viśeṣhāvaśyaka-Mahā-Bhāṣya*, op. cit., and pp. 729-34, vv. 3011ff.

It may be noted that the Digāmbara writer Devasena in his *Darśanasāra*, v. 11 says that this schism arose 136 years after Vikrama, that is, in 79 A.D. For Pandit Nāthurām Premi's remarks on above, *Jaina Hitaishī*, xiii, pp. 252ff. 265ff.

For the age of the *Niryuktis*, see Muni Puṇyavijaya's remarks in the Mahāvīra Jaina Vidyālaya Rajat Mahotsava *Smāraka Grantha*, 1915-40. Charpentier in his intro. to the *Uttarādhyana sūtra* (Upasala, 1922.) p. 49f. places Bhadrabāhu, the author of the *Niryuktis* in c. 4th cent. A.D. According to Leumann, the *Nir.* were compiled in c. 80 A.D. Schubring, op. cit., p. 60. Ghatge, A.M., *The Daśavaikālika Niryukti*, IHQ. vol. xi, p. 629. Muni Caturvijaya, *Śrīmad-Bhadrabāhusvāmī, Atmānanda Janma-Satābdi-smāraka-grantha* (Bombay, pp. 20ff.

16. *Śilappadikāram*, transl. Dikshitār, Ramchandra V. R. (Oxford, 1942), pp. 4f. 190f. 214f. 118f. and intro. p. 68. Chakravarti, A., *Jainism in the Tamil Land*, Jaina Antiquary, Vol. IV 3, pp. 69ff; IV. 4. V. 1, pp. 1ff.

17. *Brihat-Kalpa-Bhāṣya*, III. vv. 3275-3289.

18. Schubring, op. cit., p. 6. Jaina doctrinal differences, by this time, i.e., at the close of the first century A.D., had become visibly acute so far as popular appreciation of these differences is concerned.

19. *Jaina Sāhitya Aur Itihāsa*, Pt. Premi, Nāthurām, (Bombay, 1942), pp. 41ff.; Dr. Upādhye, A. N., *Yāpaniya-Saṅgha*, Journal of the University of Bombay, vol. i, part vi, pp. 224ff.

20. *Journal of the Bombay Branch, Royal Asiatic Society*, Vol. 34, Devagiri Plates of Śiva Mṛigesavarman. *Indian Antiquary*, Vol. VII, pp. 36ff. *Mediaeval Jainism*, Saletore, B.A. (Karnataka Publishing House, Bombay, 1938), pp. 31-32. Date of Mṛigesavarman is c. 470-488 A.D.



Arhat in the village seems to have been respected by the followers of both sects, even though they lived in different quarters and differed in certain beliefs.

The same practice is evident by the finds of a large number of sculptures of the Kushāṇa period from the Kaṅkāli Tilā, Mathurā. The names of the monks and the branches to which they belonged, mentioned in the inscriptions on the pedestals of these sculptures are available in the Śvetāmbara tradition of the *Sthavirāvali* while all the Tirthaṅkaras represented here show no trace of a garment on their person.<sup>21</sup> The standing images are all nude, while those shown in the *padmāsana* posture show neither the mark of nudity nor of any garment. It is therefore quite certain that in the second century A.D., both the sects worshipped the naked images of the Tirthaṅkaras.

The hitherto known Jaina Gupta sculptures especially from Rājpur, Mathurā, and Besnagar, though only limited in number, show no trace of a garment on the person of a Tirthaṅkara.<sup>22</sup> But the Mathurā finds include a stone plaque representing a sage *samaṇa* Kaṇha by name, holding on his arm a piece of cloth to cover his privy, which suggests the existence of the *Arddhaphālakas* in the second century A.D.<sup>23</sup>

Of the Mauryan age, only one Jaina sculpture, showing the torso of a standing Tirthaṅkara, represented naked, has been discovered from Lohānipur, near Paṭnā. Of the period intervening between the Kuṣhāṇa rulers and the Gupta emperors, no Jaina image has been yet published. But a few Jaina bronzes from Chausā near Buxur, preserved in the Paṭnā Museum, must be assigned to this age. They represent Tirthaṅkaras in standing attitude and naked. Only one of them is illustrated here (Pl. VII, 14) but the whole set is very valuable for its antiquity and for the fact that some of the bronzes show unmistakable Gandhāra influence while others seem to be directly related to the ancient Mathurā School of Sculpture.

Varāhamihira, who lived in c. 392-451 A.D. prescribes in his *Bṛihat-Saṁhitā* that the god of the followers of Arhat is to be represented naked, peaceful, young and beautiful in appearance, with

21. It is not possible to illustrate them in this short paper. See also, Chandā, Ramāprasād, *Śvetāmbara and Digambara Images*, Annual Report of the Archaeological Survey of India for 1925-26, pp. 180ff.

22. Chandā, Ramāprasād, *op. cit.*, pp. 121ff, pl. LVI, figs. b, c. A few sculptures from Rājgir, Mathurā etc. are discussed in my paper *Jaina Art and Antiquities: North, Cultural Heritage of India* (Revised ed., in Press, Calcutta).

23. Smith, *Jaina Stupa and Other Antiquities from Mathurā*, pl. xvii, fig. 2, discussed by Chandā, *op. cit.*, p. 179.

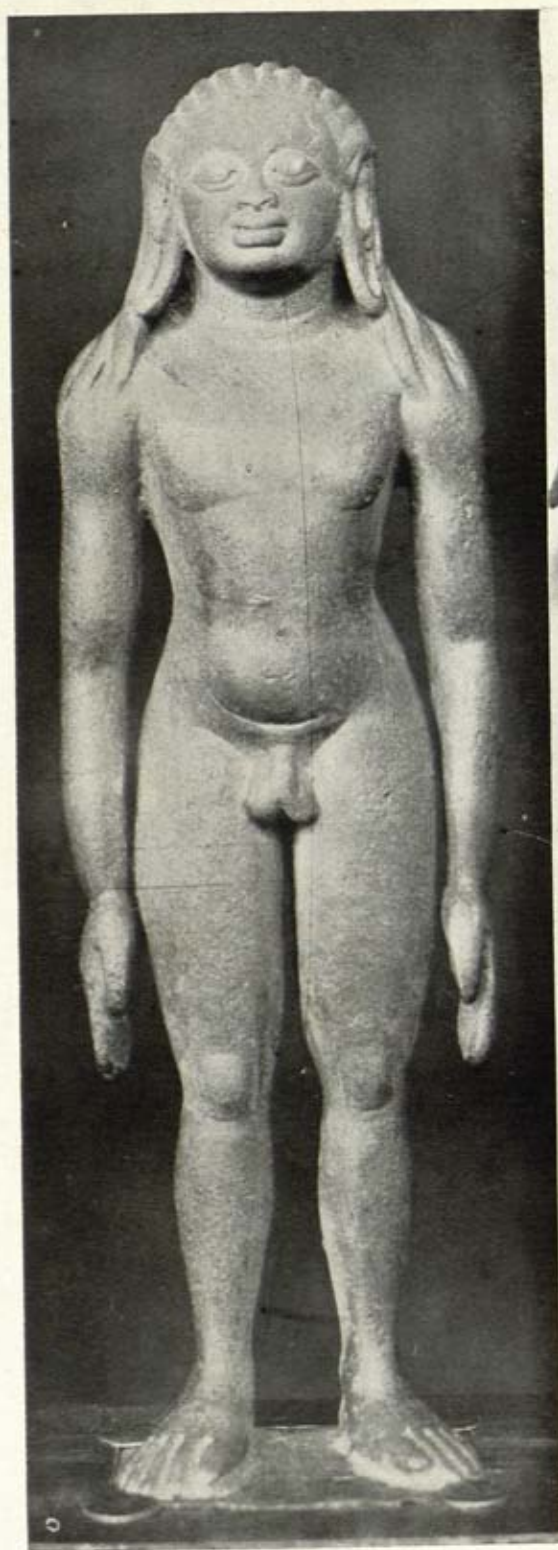
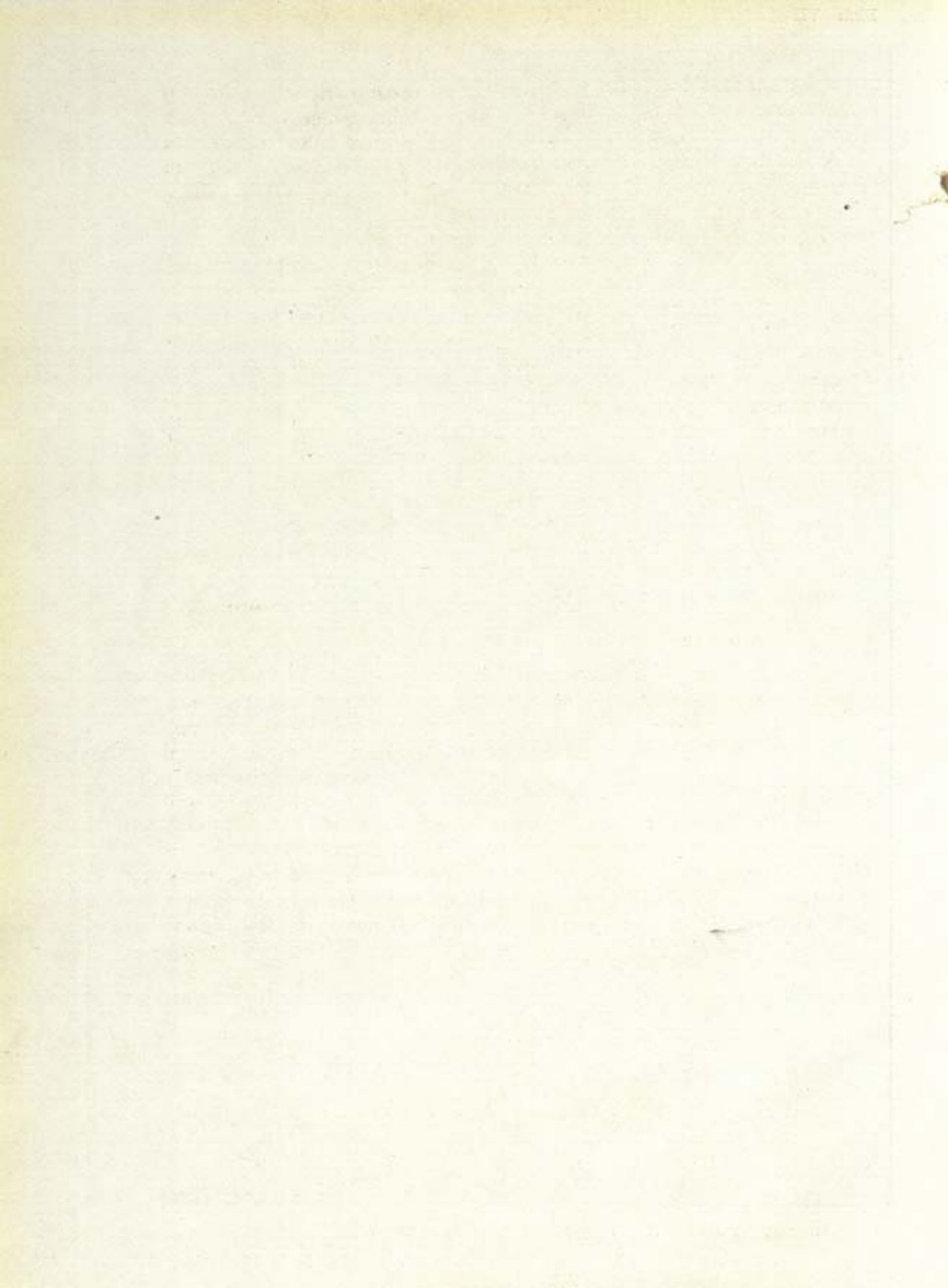


Fig. 14. A bronze Jina figure  
from Buxur, Bihar.  
Patnā Museum. 2nd-3rd century A.D.



Fig. 15. Bronze figure of Rishabhanātha.  
Akoṭā Baroda. Early 6th century A.D.





arms reaching the knees, and with the *śrīvatsa* mark on the chest.<sup>24</sup> His silence over the Śvetāmbara type of Jaina image is significant, especially when he is regarded as brother of Bhadrabāhu, the Śvetāmbara author of the *Niryuktis*. It is quite obvious that the Śvetāmbara type, even if it existed, had not been popular enough to obtain recognition in the *Bṛihat-Saṃhitā*.

Now, the Śvetāmbara traditions speak of a dispute over the ownership of the Jaina temples at Mt. Gīrnār, which took place in the times of Bappabhaṭṭī sūri (743-838 A.D.).<sup>25</sup> The case was decided, with the help of the unsupernatural elements, in favour of the Śvetāmbaras, against the Digāmbaras. From that time onwards, in order to avoid further disputes, the Śvetāmbaras started the practice of representing an *añchala* or the end of garment of the Tirthaṅkaras on Jina figures. Enraged at this the Digāmbaras also made images showing the male organ.

The account given by writers of the 14th to 17th centuries A.D., may not be wholly reliable, but one fact emerges that there was a dispute over the Gīrnār temples in the times of Bappabhaṭṭī. It should, however, be remembered that the dispute could arise only about the *seated* Jina figures which left the matter ambiguous while, on the other hand, ancient standing images like those at Mathurā, Lohānīpur, Rājgir and other places clearly represented them as naked. It is quite reasonable to suppose that the dispute over the ownership was settled with the help of the historical evidences produced by both parties and by the doctrinaire discussions. It must be remembered that representations of images was never the main point of the schism; probably the difference of opinion about the *Jinakalpa* and the *Sthavirakalpa* practices was responsible for the designations Śvetāmbara (clad in white garb) and Digāmbaras (sky-clad) and this was naturally reflected on the image worship at a much later date. With the help of the literary evidence of the Gīrnār dispute, an attempt was made by some writers to suggest that the differentiation of the Śvetāmbara and the Digāmbara images in general started only about the end of the 8th century A.D.

24. आजानलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।

दिग्वासास्तरुणो रूपवाञ्च कार्योऽर्हतां देवः ॥

*Bṛhat-Saṃhitā*, 58.45

(ed. Biblio. Indica, p. 320).

His *Pañchasiddhāntikā* is d. 327 śaka year. See *Indian Culture*, Vol. VI. No. 2, pp. 191ff.

25. *Prabhāvaka-Charita* of Prabhācandra (1334 V.S.), (pub. in *Singhī Jaina Series*, No. 13, Calcutta, 1997 V.S.), 11, pp. 80ff. *Pravachanaparīkṣā* of Dharmasāgara, (Report of the Search of Mss. 1883-84, by Bhandarkar), p. 146. *Upadeśa-taraṅgiṇī* of Ratnamandira gaṇī, p. 248.

26. For the Jaina torso of Mauryan age from Lohānīpur, see, Jayaswāl, K.P. *Jaina Image of the Mauryan Period*, Journal of the Bihār and Orissā Research Society, Vol. xxiii. part i, pp. 130-132 and plates.



This was because of the absence of substantial archaeological evidence. But as early as 1915, the late Dr. D. R. Bhandarkar had obtained from Valā, the site of Valabhīpura in Saurāshtra, five beautiful bronzes, which, on the evidence of the script of a few letters visible on the pedestals, were assigned by him to the 6th century A.D.<sup>27</sup> They were supposed to have been recovered by the local ruler who had also recovered a hoard of silver coins of Kumarāgupta. The bronzes were deposited in the Prince of Wales Museum.

Pl. VIII, 17 shows all the five standing figures of Tirthaṅkaras obtained from Valā. There is no mark of a sacred thread or an upper garment which clearly shows that they represent Tirthaṅkaras. The *dhotī* with the zig-zag folds in the centre is noteworthy as it shows the Gupta tradition. The modelling is chaste, the figures are graceful and the expression of the faces retains the classical charm. The style of the *dhotī* would also lead us to assign them to the middle of the sixth century A.D.

The inference further obtains support from the find of a Jaina bronze from Akoṭā, near Baroda, with an inscription on the pedestal in the characters of c.600 A.D. and showing similar types of folds. Unfortunately, the upper half of the figure including the head is mutilated.

But the find of a more beautiful Jaina bronze figure (Pl. VII, 15; Pl. VIII, 16) of Rishabhanātha, the first Tirthaṅkara, from the hoard of Jaina bronzes recently discovered from the same site (Akoṭā—ancient Ankoṭṭaka of the Rāṣtrakūṭa grant of Karkka Suvarṇavarṣa, d.812 A.D.)<sup>28</sup> is most interesting and valuable. Unfortunately it is broken into several pieces, but the head is luckily well preserved. The torso and the head are sufficiently preserved to show the drapery and the modelling. The bronze had a pedestal as can be inferred from the nails on the soles of the feet.

The head is an excellent example of Indian art, comparing favourably with the famous bronze statue of Buddha from Sultāngaṇj preserved in the Birmingham Museum. The straight pointed long nose, the beautiful meditative face expressing the joy of spiritual bliss, the short schematic curls of the hair locks on the shoulders, and the long ear-lobes, show the hand of the classical artist of the Gupta period. The wearing of the *dhotī* along with the wavy folds at the centre are noteworthy. A comparison with the other inscribed bronzes from this hoard, the two big Piṇḍwāḍā and bronzes with

27. Annual Progress Report, Western Circle, Archaeological Survey of India, for the year ending 31-3-1915, pp. 30. Dr. Saṅkalia, H.D., *Archaeology of Gujarat*, pp. 65; appendix K, pp. 83-84.

28. *Indian Antiquary*, XII, 158-162.

Fig. 16. *Bronze head  
of Rishabhanātha.*  
Akoṭā, Baroda. Early  
3th century A.D.







the five Valā bronzes illustrated above should leave no doubt that it is one of the best examples of the art of the Gupta period, assignable to the early sixth century A.D. Coming as it does from Central Gujarat, it shows the extent of the influence of the Central Indian art traditions in the Gupta age,<sup>29</sup> and is a rare specimen of sculpture from the ancient Lāṭa.

It is besides one of the few earliest known Śvetāmbara Jaina images with a beautiful *dhotī*. With this evidence it is obvious that the Gīrnār dispute pertained only to the ancient seated images existing there and that the Śvetāmbara types of images were introduced much earlier than the age of the dispute. One may be pardoned here to stretch the imagination and tentatively regard the Second Valabhī Council held by Devardhigaṇi as synchronising with the introduction of the *dhotī* on Jaina sculptures. It was probably in the fifth century A.D. that the differences between the Śvetāmbaras and the Digambaras regarding doctrines, practices and rituals became largely marked out and reached a crisis.

The first Jaina Council for the preservation of the canons was held at Pāṭaliputra 160 years after Mahāvīra (c. 367 B.C.), another Council was held at Mathurā by Skandilāchārya in c. 300-313 A.D. while a third Council was held at Valabhī in Saurāshṭra by Vāchaka Nāgārjuna. Only about 160 years later we find Devardhigaṇi holding another Council at Valabhī, when, according to the Śvetāmbara belief, the canons were first put to writing. But one need not take up for granted that this Council was called for the purpose of reducing the scriptures to writing as written scriptures existed even before that age. Again, it is interesting to note that the canon re-edited by this last Council mainly follows the text of the Mathurā Council and not of the First Valabhī Council.<sup>30</sup> It seems that some serious differences amongst the Jaina monks made it necessary to re-edit the canons, at the end of which the final separation of the two sects took shape. The Second Council at Valabhī, viewed under this light, would show that it had a special significance, if we further remember that the Digambaras do not accept these canonical texts as original or fully correct. Harisheṇa, the Digambara author of *Bṛhat-Kathā-Kośa*, actually associates Valabhī with the activities of the *Arddhaphālakas* and shows that the *Kambala-tīrtha* arose in Lāṭa<sup>31</sup> where the monks willingly discarded the *Arddhaphālaka*

29. For the Gupta rule in Gujarāt, (c. 400-495 A.D.) see Dr. Sānkaliā, H. D. *Archaeology of Gujarāt* (Bombay, 1941), pp. 11f.

30. For a fuller account of all the councils, vide, *Vīra Nirvāṇa Samvat Aur Jaina Kāla Gaṇanā*, (Nāgarī Prachārīnī Patrikā, Benares, Vol. X, part 4.), pub. K. V. Shastrasamiti, Jalor, 1987 V. S., pp. 94-120.

31. People of Lāṭa are also associated with this crisis in the two sects of the Jainas. The following verses of Harisheṇa, *Bṛhat-Kathā-Kośa*, p. 319 may be noted:—



practice and took to the covering of the body with *kambala* (woollen shawl).

We have shown that Jainism was introduced in the South at least in the beginnings of the Christian era and even probably much earlier. But it is just possible that in the accounts connected with the origin of the Digambara sect, its monks committed the error of regarding Chandragupta, the pupil of Bhadrabāhu, as the Mauryan ruler Chandragupta. Bhadrabāhu I, whose date according to the Jaina tradition is 170 years after Mahāvira, and who is supposed to have been connected with the migration of the Mauryan ruler in the South, is regarded in all Jaina traditions as knowing the fourteen *Pūrva* texts. Nowhere he is called a *Nimittajña* (knowing the science of prediction or divination). There were more than one Bhadrabāhus and the *Nimittajña* Bhadrabāhu must be Bhadrabāhu II, brother of the famous astronomer Varāhamihira. The *Niryuktis* of Bhadrabāhu are the work of this *Nimittajña*. It will not be surprising to find that this Bhadrabāhu is the author of the original *Vasudeva-charita* referred to in Śvetāmbara texts. The Śravaṇa Belgola inscriptions, on the basis of which the Digambaras regard the migration of the Maurya ruler Chandragupta as a historical fact, expressly address Bhadrabāhu as *ashtāṅga-mahāmīttatattvajña* and a *trailokyadarśin*.<sup>32</sup> The *Pañchakalpa-Bhāshya*, an unpublished work possibly by Saṅghadāsa Kṣhamāśramaṇa, suggests that there were more than one Bhadrabāhus, and regards Bhadrabāhu I as *prāchīna* (ancient or earlier).<sup>33</sup>

लाटानां प्रीतिचित्तानां ततस्तद्विषयं प्रति ।

वभूव काम्बलं तीर्थं वप्रवादनुपाजया ॥ ८० ॥

ततः काम्बलिकातीर्थान्नूनं सावलिपत्तने ।

दक्षिणापथदेशस्थे जातो यापनसंघः ॥ ८१ ॥

The Kāmbala-tīrtha may be the Kāmbali in the Sārasvata Maṇḍala (North Gujarāt), mentioned in the Bhāmshara grant of Tribhuvanapāla (1229 V. S.), *Indian Antiquary*, VI. pp. 208-10.

32.

“ गौतमगणधरसाक्षाच्छिष्य

लोहार्य-जम्बू-विष्णुदेव-अपराजित-गोवर्धन-भद्रबाहु-विशाल-प्रोष्ठिल-क्षत्रिकार्य-जयनाम्-  
सिद्धार्थधृतिषेण-बुद्धिलादिगुरुपरम्परीणक्रमाभ्यागतमहापुरुषसंततिसमवधोतितान्वय-

भद्रबाहुस्वामिना उज्जयिन्यामष्टाङ्गमहानिमित्तत्वज्ञेन श्र्यकाल्यदर्शना... कथिते सर्वं संघ  
उत्तरापथादक्षिणापथं प्रस्थितः । ” Lewis Rice, *Inscriptions at Śravaṇa Belgola*, No. 1.

33. The *Pañcha Kalpa-Bhāshya* has the following verse in the beginning. It is interesting to note that the same is given in the *Niryukti* on *Daśāśrutaskandha sūtra*, showing that the author the *Niryukti* is another Bhadrabāhu:—

वंदामि भद्रबाहुं पाईणं चरिमसयलमुयनाणी ।

मुत्तस्स कारगमिसि दसासु कप्पे य ववहारो ॥

I have translated पाईणं=ancient, though tradition says he belonged to प्राचीन गोत्र.

The *Pañcha Kalpa-Mahā-Bhāshya* (in Mss.) further says:

अण्णे वि भद्रबाहुं विसेसणं गोण्णगहणं पाईणं ।

अण्णेसि पडविसिद्धे विसेसणं चरिमसगलमुत्तं ॥ ८ ॥



A question naturally arises: who was the Gupta ruler connected with the account of the migration—Chandragupta Maurya<sup>34</sup> or Chandragupta II? It is indeed impossible at this stage to arrive at any definite conclusion, with practically no data available. However

I am thankful to Muni Puṇyavijaya for these references. My conclusions about the authorship of Nir. are borrowed from his published Introduction to the *Bṛihat-Kalpa-Bhāṣya*.

The *Pañcha Kalpa Chūrṇi*, one of the earlier *Chūrṇis*, certainly earlier than the *Chūrṇis* of Jinadāsa, commenting on the verse वंदामि भद्रबाहुं etc., explains पाईणं=प्राचीनं प्राचीनो जनपदः । etc. This explanation would suggest that Bhadrabāhu hailed from Eastern India, Magadha or Bengal. It is, therefore, pretty certain that the explanation of प्राचीनं was uncertain, some took it as a Gotra-name, some as designating his native land and very probably there was a pun on the word, differentiating the ancient (First) Bhadrabāhu from the later one (or more) Bhadrabāhus. This is not improbable, for it is generally accepted that there were at least three Kālakāchāryas.

The *Pañcha-Kalpa-Chūrṇi* is still in Ms. Another noteworthy feature of this work lies in the fact that it tries to interpret the name Bhadrabāhu in various ways.

“...भद्रिकल्याणे सुखे वा बहुसुखं । साद्यपर्यवसितं निर्वणिं तस्यासौ साधनार्थम्युद्यते इत्यतो बहुभद्रः । बहुं च भद्रं च निर्वणिं बहुभद्रसंज्ञकः ।”

Does it mean that Bhadrabāhu was an honorific or a second name of the Achārya? At least in the case of Bhadrabāhu, the first it does not seem so, since all authors call him Bhadrabāhu only, but the *Chūrṇi* interpretation cited above brings to our mind the name of Suhastin the contemporary of the Mauryan ruler Samprati. Bhadrabāhu and Su-hastin are equivalent in meaning. Was he Bhadrabāhu II, the निमित्तज्ञ भद्रबाहु being Bhadrabāhu III?

We have to be very cautious in regarding Saṁghadāsa Vāchaka and Saṁghadāsa Kṣhamāśramaṇa as really two different names. Vāchaka, Kṣhamāśramaṇa and Divākara are regarded as interchangeable epithets or *paryāya* words by Bhadrēśvara, the author of *Kahāvālī* (in Ms.). “वायगसमाणात्थाय साम-ण्णज वाड, खमासमण, दिवायथा,” Hitherto it was argued that Saṁghadāsa, the author of *Vasudeva-charita* was different from Saṁghadāsa the author of the *Bṛihat-Kalpa-Bhāṣya* as while the first was called a वाचक the second was called a क्षमाश्रमण. But the evidence of *Kahā-vālī* is both old and reliable and that *Pañcha-Kalpa-Chūrṇi* actually refers to Siddhasena—Kṣhamāśramaṇa, who can be no other than the great Siddhasena Divākara. Hence the probable inferences would be:—

- (a) Authors of the *Vasudeva-hiṇḍi* (the real title according to the text itself being *Vasudeva-Charita*) and *Bṛihat-Kalpa-Bhāṣya* are identical.
- (b) Since *Vasudeva-Charita* is ascribed to Bhadrabāhu in later Jaina traditions, does it suggest that Bhadrabāhu the second was another title of Saṁghadāsa?
- (c) Our conclusions regarding the dates of Bhadrabāhu II, the author of the *Niryuktis* and Dr. Saṁdesarāś conclusions about the age of the *Vasudevahiṇḍi* point to practically the same age for both of them Dr. Saṁdesara's Intro. to his Guj. transl. of *Vasudevahiṇḍi*. In this case we are again reminded of the attempt of the *Pañcha Kalpa Chūrṇi* to give an interpretation of the name of Bhadrabāhu I. Since Bhadrabāhu II had another name, it suspected the name of Bhadrabāhu I as well.

34. One of the introductory verses to the Allahabad *Prasasti* of Samudragupta shows that “in the presence of a full assembly in the open Durbar, the king embraced his son Samudragupta and overcome with emotion, with his hair standing erect, said, with tears in his eyes, ‘Thou art worthy, rule this world’. Cf. *Vākātaka-Gupta Age*, pp. 137ff— “the emotion of the king so vividly described, suits more with his abdication and final leave-taking than merely a formal announcement of his successor.”

Could it be that it was this Chandragupta II who turned a Jaina ascetic? What was the reason for the abdication?



it must be noted that in the account of Harisheṇa, the provenance Ujjain, the seat of the Guptas, and that Bhadrabāhu does not go to the south in the *Punnātavishaya*, but goes to the Sindhu land while his followers go to the South. It is also interesting to note that even in the Digambara Jaina tradition given by Jinasena, author of the *Ādipurāṇa*, we find two Bhadrabāhus in the list of earlier monks and authors.<sup>35</sup>

We have tried to trace the evolution of the Śvetāmbara and the Digambara sects to the period between the first or second and the fifth century A.D. As hinted above, the monks started prolonging their stay in temples in the cities, in the midst of people, with the result that the *Chaityavāsa* (lit. staying in temples) with all its evil consequences, though with greater popular appeal, came into prominence. Jaina traditions ascribe the rise of the *Chaityavāsīs* to 882 years after Mahāvira, that is, to 355 A.D.<sup>36</sup> Only about a century later we find the Second Valabhī Council and the differentiation of the Śvetāmbara and the Digambara Jaina images must therefore be assigned to the period between c. 400 and 500 A.D.

It may be noted here that the whole of the Aṅkoṭṭaka hoard of bronzes belongs to the *Chaityavāsīs*, since Droṇāchārya, a *Chaityavāsī* monk and the maternal uncle of the Chālukyan ruler Bhīma I, figures in one of the inscriptions.

For another interesting identification—with Chandragupta II, see, Dr. Shama Shastri's remarks in *Mysore Archaeological Report* for 1923, p. 23.

35. *Kashāya-Pāhuḍam*, Vol. I (The Dig. Jaina Saṃgha Granthamālā, 1, All India Dig. Jaina Saṃgha, Mathurā, 1944), Intro. p. 49, gives a table of several Dig. traditions. Jinasena, the author of *Ādipurāṇa*, lived in c. 815-877 A.D.
36. *Jaina Sāhityano Saṃkshipta Itihāsa*, by Desai, M. D. (Jaina Śve. Conference, Bombay, 1933) p. 137. Also see, Pt. Premi, *Jaina Sāhitya Aur Itihāsa*, pp. 347-369.





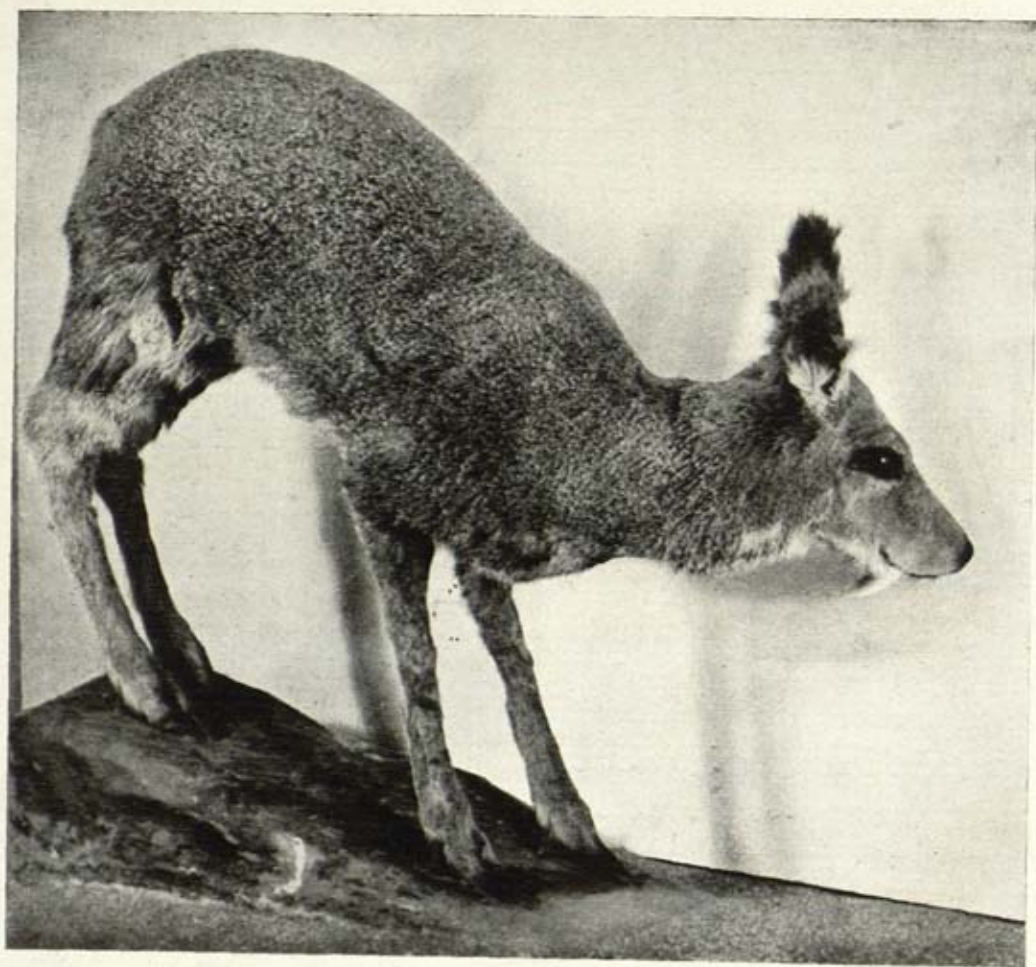


Fig. 18. *Musk-Deer.*  
Natural History Section. Prince of Wales Museum.

## THE MUSKDEER—*MOSCHUS MOSCHIFERUS* LINN.

(Ver: *Kastura*)

By V. K. Chari

Though ordinarily included in the deer family—Cervidae—the muskdeer possesses certain characters, both external and internal, which incline some zoologists to place it in a separate family. Others contend that it is the most primitive form of the Cervidae.

In general appearance the muskdeer can be compared to a large stoutly built hare, the hind pair of limbs being longer than the front pair. The lateral hoofs are well developed and touch the ground. The ears are large. The tail is short and beset with glands, ending in a tuft of hair in the male. The canines are well developed and dagger-like in the male, possibly compensating for the lack of antlers normally owned by males in the deer family. The only other member in which antlers are absent in the male, is the Chinese River Deer—*Hydropotes inermis*. The general colour is dark brown sometimes mottled with white. The fairly long, coarse, thick and brittle hairs, pith-like in structure, each hair with a blackish tip and a subterminal white ring followed by grey, form a dense body-covering which is well designed to resist the cold in the Himalayas. The Indian muskdeer has a distinct summer and winter coat (Pl. IX, 18).

Dimensions:	Height at shoulder	20"
	Head and Body	36"
	Tail without hair	1½" to 2"
	Ear	4"

The male has a preputial gland on the abdomen, which secretes the musk. Foot-glands, characteristic of the tribe, are wanting in both sexes. Other important differences which separate muskdeer from the rest of the family are the presence of a gall bladder as in ox family (Bovidae) and the brain showing fewer convolutions.

The muskdeer is found in the Himalayas at altitudes between 8,000 to 12,000 feet, from Gilgit in the west through Central Asia into Siberia.

Muskdeer are solitary and never found in herds. It is only during the breeding season that they may be encountered in pairs. Their food consists chiefly of grass, tender shoots and lichens. Leaves and flowers are also said to be eaten. The animal is seen grazing



only during the cool hours of the morning and evening and resting in shady retreats during the warmer part of the day.

The longer hind limbs enable the animal to travel swiftly in a series of bounds. The strong and well developed lateral hoofs secure an excellent grip on the rocky surfaces which form its ordinary habitat.

No call of this animal has been heard, but it is said to scream when captured.

The breeding season is usually in January, and the period of gestation is 150—160 days. Normally a single fawn is born, but two have been recorded. They are usually spotted with white and grow rapidly, having been known to reproduce when a year old.

When the male is three years old, the abdominal gland produces during the breeding season, an odorous secretion which is the musk of commerce. While fresh it is a viscid brown liquid which solidifies quickly. After extraction from the dead animal it is tied up in the hairy skin covering the gland, which is the "Musk-pod". Each such pod is said to contain about an ounce of musk.

Musk is largely used in the manufacture of Indian and other perfumery preparations, and is also said to have curative properties according to Indian system of medicine. The material commands a high value, which leads to the ruthless destruction of muskdeer by hunting, snaring, and trapping. If this destruction is not checked, it will not be long before this interesting animal becomes extinct within Indian limits. Attention of local governments concerned must be drawn to the necessity of affording it suitable protection.

It will not be out of place here to refer to a note on "Musk and Muskdeer" published in Nature, Volume 166, p. 262 by Mr. T. H. Hawkings where attention is drawn to the speed with which muskdeer are being destroyed in China, Manchuria, Korea and other places. He notes that in 1925 the quantity of musk exported from China and Eastern Tibet was stated to amount to about 27,000 Chinese ounces per annum valued at £100,000. The number of animals slaughtered annually in China and Tibet then, was estimated to be between 10,000 and 15,000 heads.

## FEMALE CHAURI-BEARER FROM ANKOṬṬAKA AND THE SCHOOL OF THE ANCIENT WEST.

By Umakant Premanand Shah

19

The accompanying Plate X (19a, b) shows the front back view of a beautiful bronze figure of a female *chāmara-dhārīṇī* from the Ankoṭṭaka hoard of Jaina bronzes acquired and presented by the writer to the M. S. University of Baroda. The find of this unique specimen of bronze (height 8.5 inches) in ancient Lāṭa-deśa at once shows that the contribution of Central Gujarāt to Indian art was important and valuable since our specimen, as also some of the other specimens from this hoard, could be ranked along with the finest bronzes found from other places in India. Hitherto, only the bronze image of Brahma from Sindh, assignable to C. sixth century A.D. claimed to be a good specimen known from Western India. A later figure of C. 8th century A.D., identified as the Jaina Sarasvatī from Vasantagaḍh near Sirohī and published by the present writer,<sup>1</sup> attracted little attention. It is a very beautiful example of the bronze of the post-Gupta period (Pl. XI, 20), and may possibly be assigned to the School of the Ancient West started by Śārṅgadeva in Marudeśa in the seventh century A.D. as referred by Tārānātha. Still earlier examples of this art have been found in Vasantagaḍh, consisting of two big bronzes of standing Tirthaṅkaras cast by the architect Śivanāga and installed in Samvat 744 (686 A.D.), according to the inscription on the pedestal of one of them. The crown of Sarasvatī is very elaborate with a disc on the top and the *makara* head on either end. Two leaves hanging on each side of the crown may also be noted. The oval halo with a dotted rim reminds us of similar halos from Northern India. The broad forehead, the straight long nose, small thick lips, elongated eyes and the plump face with a tendency of the cheek-bones which became squarish in later miniatures from Western India, may be noted. The goddess wears two necklaces an *ckāvalī* with a small pendant in the centre, and the other an *uraḥ-sūtra*, which is longer and passes in a sweeping curve through fully developed breasts. Especially noteworthy is the design on the lower garment and also the mode of wearing the long scarf passing across the shoulders and reaching the ankles in two wavy lines. In the treatment of these features the artist has shown an advanced sense of composition and effect. The goddess holds the

1. Iconography of the Jaina Goddess Sarasvatī, *Journal of the University of Bombay*, September, 1941, fig. 2, p. 199.



lotus in her right hand held aloft, while the left hanging loose carries the book. She stands on the full lotus with a *maṅgala-kalāśa* or Full Vase (symbol of *amṛita* or ambrosia) placed on either side. The eyes of the goddess are inlaid with silver. The local worshippers have marred the beauty of the face with thickening the lines of the eye-brows.

Now turning to the *chāmaradhārīnī*, the modelling is of a much superior order than that of the *Sarasvatī* image; the ornamentation has increased. Unfortunately, the nose has been rubbed off and deformed by the illiterate persons who first obtained it in search of gold. She stands in a graceful *tribhaṅga* pose on a big lotus pedestal with the lotus vessel carved in its minutest detail. The hair is tied into a big bun decorated with beautiful roses placed at the back. The front of the big bun is adorned with the *chūḍāmaṇī* ornament made of three gold leaves inset with jewels. The armlet is of the same design. The hands are adorned with two circular bracelets. A gold necklace, with pendants inlaid with jewels, adorns the neck. A long necklace (*uraḥ-sūtra*) passes in a curve through well developed breasts and hangs on one side. The slim waist, the graceful limbs visible from the transparent lower garment, the right hand holding the long end of the scarf, and the whole figure full of life and movement standing at ease on the pedestal, unmistakably show the hand of a master artist.

The figure has a broad forehead, long straight nose and small lips, the lower one being slightly thicker and protruding. The face is slightly more squarish than in the figure of *Sarasvatī* noted above.

Her waist is adorned with a beautiful zone (*kāñchī-mekhalā*), while the garment at the waist is doubly secured with another lower girdle from which hangs an *uru-jālaka* or an ornament made of the strands of beads or pearls, with an ornamental hanging in the centre. This girdle successfully relieves the monotony of the plain lower garment and balances the graceful poise of the body.

Stylistically, the figure has nothing to do with sculptures from the South, but is allied to Northern Indian tradition and, therefore, could be assigned to Gurjara-Pratihāra period, probably dating from the time of Nāgabhaṭa I.

The legend of the Western School originating in the post-Gupta period and being the predecessor of the mediaeval School of Western Indian Painting and Sculpture can be supported now with tangible evidences. The existence of this School as pointed by Tārānātha is further supported by a group of bronzes from Vasantaḡaḡh and



Fig. 19-a. A bronze figure of a fly-whisk bearer.  
Akoṭā, Baroda. 8th century A.D.



Fig. 19-b. Back view of Fig. 19-a.





Fig. 20. *Bronze figure of Sarasvatī*  
Mārwār. 7th century A.D.



Fig. 21. *Bronze figure of Rishabhanātha.*  
Akoṭā, Baroda. 7th century A.D.



Fig. 22. *Bronze figure of the  
attendant of Yakshī Ambikā.*  
Akoṭā, Baroda. 7th-8th century  
A.D.



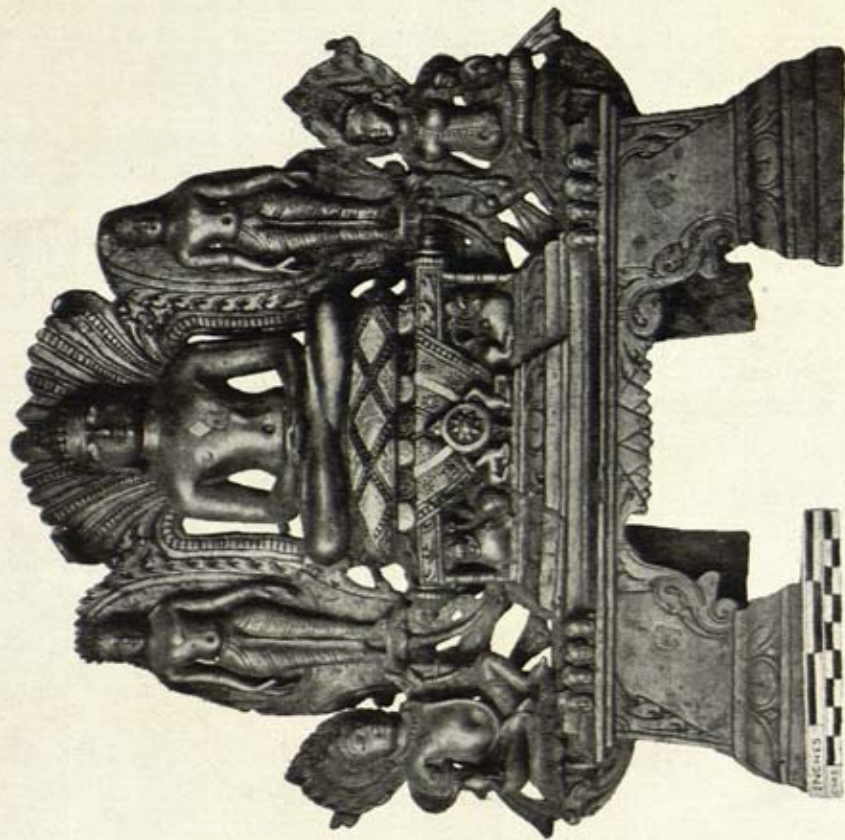


Fig. 23. *Tri-Tirhika* bronze of *Pārsanātha*.  
Akotā, Baroda. Middle of the 7th century A.D.

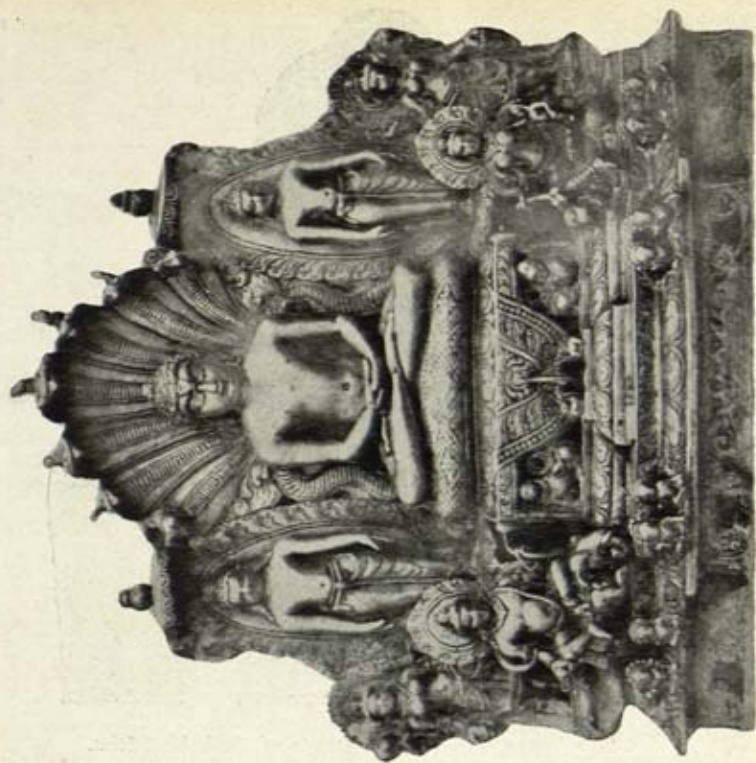


Fig. 24. Bronze figure of *Pārsanātha*.  
Vasantagadh, Mārwar. Early 8th century A.D.



a few sculptures from Gujarāt. The discovery of a big hoard of bronzes from Akoṭā or ancient Aṅkoṭṭaka near Baroda has finally removed all doubts regarding the existence of this School founded by Śārṅgadeva, a great artist from Mārwar, which probably flourished in the time of the Gurjara Pratihāras of Bhīllamāla and also in the time of the Maitrakas of Valabhī.

In support of the above contention we reproduce here an enlargement of the bust of a beautiful metal image of Ṛṣhabhanātha (Pl. XII, 21), installed by Jinabhadra Vāchanāchārya of Nirvṛiti Kūla whom the present writer has reasons to identify as Jinabhadra Gaṇi Kshamāśramaṇa, author of the *Viśeshāvṣyaka-mahābhāṣya* and *Viśeṣaṇavatī* who flourished between C. 550-620 A.D. The bronze in question could be assigned to this period on the strength of an inscription at the back whose letters bear resemblance to the letters of the 7th century Maitraka and Valabhi grants.

The bust shows elongated eyes, and the tendency of the face is towards squarishness, which are distinguishing features of later Western Indian miniatures. The bust is besides a beautiful example of bronze-casting, earlier than the metal images of the Eastern School discovered from Nālandā and Kurkihāra, and stylistically different from the Gupta bronzes. It is one of the best examples of the art of the Ancient West, which can further be illustrated by the figure of the attendant Yakṣiṇī Ambikā (Pl. XII, 22) accompanying the figure of Ṛṣhabhānatha noted<sup>1</sup> above.

Yet another example of the art of the Ancient West is obtained from a beautiful Tri-Tirthika bronze of Pārśvanātha (Pl. XIII, 23) with an attendant Yakṣha and Ambikā, obtained from the Aṅkoṭṭaka hoard. It has an inscription on the back in the characters of C. 650 A.D. The figure was installed by a female ascetic who was a disciple of Siddha Mahattara of Nāgendra Kūla. The motif on the oblong halos of the two standing Tirthaṅkaras can now be taken as a peculiarity of the art of the Gurjara Pratihāras. Possibly it was meant to depict flamboyance of the *prabhāmaṇḍala*. The silver inlaid design on the cushion suggests needle-work. The patterns on the lower garments suggest tie-dyed (*bāndhanī*) work of Indian textiles. Seen from one side, the Yakṣha figure would show the origin of the facial type of later Western Indian miniatures. Caps on the heads of the eight plants on the pedestal are noteworthy as they suggest the influence and existence of foreign tribes in Western India, from beyond the North Western frontiers of India.

Incidentally, it may be mentioned here that the Yakṣha figure which holds a citron and the money-bag in his two hands, who icono-



graphically resembles Jambhala of Buddhist pantheon and Kubera of the Brahmanical pantheon, erroneously identified as Indra in the Jaina caves at Ellora and whose original name in Jainism was unknown hitherto, is really Sarvānubhūti Yakṣha daily remembered even to-day by a pious Jaina in reciting the hymn known as the *Snātasyā-Stuti*:—

निष्पङ्ककव्योमनीलद्युतिमलसदृशं बालचन्द्राभदंष्ट्रम् ।  
मत्तं घण्टारवेण प्रसृतमदजलं पुरयन्तं समन्तात् ॥  
आरूढो दिव्यनागं विचरति गगने कामदः कामरूपी ।  
यक्षः सर्वानुभूतिदिशतु मम सदा सर्वकार्येषु सिद्धिम् ॥

Another peculiarity of the earlier bronzes of about the seventh and the eighth centuries from Vasantagaḍh, which seems to be typical of the earlier phase of the art tradition of Marudeśa and of the Gurjara-Pratihāra culture, is given here. The accompanying reproduction of a big bronze (h. 16" × 15.2" width at base) of Pārśvanātha sitting in centre with Rishabhanātha standing on the right and Mahāvīra on the left, along with a standing four-armed figure on either side, proves our point. Yakṣha Sarvānubhūti on elephant on the right and the Ambikā riding the lion seated on the left deserve our notice (Pl. XIII, Fig. 24). The bronze, originally from Vasantagaḍh, is now fixed into the wall of a Jaina shrine in Piṇḍwāḍā which houses all bronzes from Vasantagaḍh. Inscription, if any on the back, cannot be seen. But the bronze is a typical example of the art of the Gurjara-Pratihāras. The peculiar folds of the *dhotis* of the two standing Tirthaṅkaras may be noted. Similar folds are seen on a number of specimens from this side including the two standing bronze figures of Tirthaṅkaras cast by Śivanāga dated Samvat 744, that is 686 A.D., referred to above. From a study of other bronzes from Aṅkoṭṭaka etc., the present writer is inclined to assign this figure to C. 700-25 A.D.<sup>2</sup>

2. Mr. U. P. Shah's article raises some very interesting points regarding the history of Western Indian School and its relation to Śāraṅgadharā's School of the Ancient West referred by Tārānātha. It would be interesting to examine his theory in greater detail when he publishes his monograph on Aṅkoṭṭaka bronzes.—Editor.

## REPORT OF THE PRINCE OF WALES MUSEUM OF WESTERN INDIA FOR THE YEAR 1950-51

### *General*

The popularity of the Museum increased during the year. The average attendance of daily visitors rose from 3,334 as against last year to over 4,000 during the year.

Mr. J. F. Jacobs, Secretary to the Board of Trustees, retired from the Museum after a long and meritorious service extending over 30 years. On his retirement the Trustees, in order to co-ordinate the administrative of the Museum for introducing both efficiency and economy, combined the post of Secretary and the Curator of the Art Section, and appointed Dr. Moti Chandra as Director of the Museum. Some reorganisation and rearrangement in the staff of the subordinate cadre were also introduced for the above purpose.

The construction of the Jehangir Art Gallery has made much headway, and it is hoped that the Art Gallery will begin to function in the coming year.

The financial position, looking at the increased cost of maintenance and establishment prevailing, was not satisfactory. An appeal to the Bombay Municipality to give increased grant to the Museum was made, and we are happy to report that the Corporation has generously agreed to raise their annual grant to the Museum from Rs. 25,000/- to Rs. 50,000/- from the year 1951-52, which, together with the increased income derived from admission fees now charged to visitors on two days a week, will go a long way to ease the financial difficulties of the Museum.

During the year a revised edition of the Handbook to the Pre-historic Gallery was published. Popular organised lectures in Nature Study to school teachers and students were continued.

Suitable additions have been made to the collections in the Museum, and the usual activities and co-operation with other Museums and the general public were continued. To give wider publicity to the Museum and its collections, permission to shoot documentary films of the Museum collections, and to reproduce exhibits in publications was given. Radio talks and lectures were given by the Museum staff, who also contributed articles on Museum subjects to periodicals and journals.



## ART SECTION

*Labels*

The work of labelling the exhibits was continued. Bilingual labels in Hindi and English attract a greater number of visitors than before when specific labels in English only were used. Generic labels in Hindi and English for each class of exhibits have also been introduced. A large number of visitors take advantage of such labels which contain historical and technical information which could be easily understood by an average visitor.

*Guide-Lecturer*

The importance of a guide-lecturer for the Museum was felt for a long time, but inadequate finances stood in the way of his appointment. Mr. V. K. Bhatt, has however, offered his free services as a guide-lecturer, and he has been taking round parties of visitors to the painting and sculpture Galleries on Tuesdays and Thursday. The Museum hopes to extend this service in near future.

*Weeding out of the Exhibits*

The Trustees with a view to weed out the exhibits not required by the Section appointed a Sub-Committee. The report of this Sub-Committee has been approved by the Trustees and the donors of the weeded out exhibits have been approached to take them back. When this is done the galleries which have hitherto remained closed will be opened to visitors.

*Publicity*

A large number of research workers and journalists took advantage of our collections. The Films Division of the Ministry of Information and Broadcasting have been taking advantage of our collections in connection with the preparation of their documentaries. The All India Radio, Bombay, has also been giving publicity tour collections from time to time.

*Publications*

Owing to the paucity of funds no fresh publication could be taken in hand. The Trustees have, however, decided to publish the Prince of Wales Museum Bulletin in order to give due publicity to Museum collections and research work of the members of its staff. They have also decided to publish folios of important paintings and sculptures. It is hoped that these publications will be out by the beginning of 1952.



### *Research Work*

The Curator continued his researches in the field of cultural and art history of India. His book 'Technique of Mughal Painting' was recently published by the U.P. Historical Society, Lucknow. The Bharati Bhandar, Allahabad, has published his book 'Prachina Bharatiya-Vesha-Bhusha' (History of Indian Costume) in Hindi. He hopes to publish its English edition soon.

### *Educational activities*

The number of students visiting the Section is increasing every year; with the appointment of a guide-lecturer it is hoped their visit to the Museum will be made more profitable than before.

As the Museum is the only centre in Bombay where expert opinion about different kinds of art objects could be obtained, we have made it a point to help the connoisseurs of art. Foreign visitors have readily taken the advantage of free advice and this has in many cases prevented them from acquiring spurious objects.

### *Fresh Acquisitions*

(1) Three leaves from an unknown illustrated manuscript were acquired. They are painted on both sides. Judging from the style of the miniatures it is possible to say that these were probably painted in the second decade of the 17th century and are the works of Ustād Šalivāhana, a well-known artist of Jahangir period.

The folio 50.1 depicts 'King and his Courtiers' on one side and a 'Battle Scene' on the other; folio 50.2 depicts 'Jungle Scenes' on both sides and folio 50.3 depicts 'Bidding Farewell' on one side and 'A Procession' on the other.

(2) No. 50.4: 'Amorous Dalliance', South Rajasthani School (probably Udaipur); Middle of the 17th century.

(3) Two leaves, probably from the illustrated manuscript of Hātim Tai. The miniatures are of the early 18th century workmanship.

No. 51.1 depicts 'A man on tree surrounded with Animals;' and No. 51.2—'A Witch and a Prince.'

(4) Two scenes from some folk legend of Kulu, probably of the late 18th century workmanship.

No. 51.3: On the right depicts a winged horse with human head and three angels in the sky. On the left there is a bull with a rock resting on its horns, holding a scorpion by its tail.



No. 51.4: On the right a pink hill with water reservoir and a large number of crows. On the left a large number of *nagins* devouring scorpions.

(5) No. 51.5: A late 18th century Pahari (Kangra) painting depicting 'Yaśodā holding the finger of the boy Krishna.'

(6) Two Pahari (Basholi?) paintings datable to circa 1775 A.D. No. 51.6, depicting, '*Proshitpatikā Nāyikā*' and No. 51.7—'Lady lying on a bed—*Rāgini* subject.'

(6) No. 51.8 is a beautiful *kimkhāb* piece of Aurangābād workmanship, datable to the late 18th century; gold and purple ground; floral diaper in green, gold and purple.

## ARCHAEOLOGICAL SECTION

### Acquisition

During the year under Report 287 coins were added to the Coin Cabinet, 4 gold, 21 silver and 262 copper. Of the gold coins, 2 were presented by the Madhya Pradesh Government. The coins were found at Kalamb, Yeotmal District. One of them is the issue of Mahādeva and the other of Rāmachandra. The other two gold coins are the *Rāma Taṅkis*. They were purchased from a dealer, Sri S. M. Contractor, of Bombay. As many as 20 silver coins were presented by the Uttara Pradesh Government. They comprise 19 Mughal and 1 Khilji. Of the 19 Mughal coins, as many as 11 coins belong to Akbar, 1 to Jehangir, 3 to Muhammad Shah, 1 to Alamgir II and 3 to Shah Alam II. The issues of Akbar and Jehangir came from the Kanpur Treasury. One of the coins of Muhammad Shah and three coins of Shah Alam II were found in the Jhansi District, while the coin of Alamgir II and two coins of Muhammad Shah in the Nainital District. The Khilji coin belongs to Muhammad II. The 21st silver coin, also acquired by way of presentation, is an issue of the Indo-Parthian king Azes II. The copper coins, which number as many as 262, were presented by the Treasury Officer of Palanpur (Bombay). They are very much corroded and as such they cannot be assigned.

Plaster cast of the unique Śaiva sculpture from Parel was prepared and erected on a masonry bench near the entrance to the Gallery of Sculptures on the Ground Floor. The sculpture was discovered in 1931 in the course of building a road from the Village of Parel to Sewri, in the vicinity of Bombay. But it could not be acquired for the Museum as public opinion was in favour of installing the sculpture in a temple at the site of its discovery. The block of stone containing the sculpture is a kind of white granite and is 13½



feet high. It is elliptic in shape and the whole of the available space is carved. The sculpture, which is to be read from bottom to top, seems to be a combination of the Pañchamūrti and Maheśvara aspects of Śiva, as pointed out by A. Zieseniss in the *Annual Bibliography of Indian Archaeology* for the year 1931. The three figures of the main group represent Śiva as Viṣṇu in his *sāttvika* aspect, Brahmā in his *rājasa*, and Kālarudra in his *tāmasa* aspect, stress being laid on the Maheśvara aspect of Śiva by means of the general resemblance of the figures to each other. The four secondary figures represent the four secondary manifestations of Śiva Pañchamūrti: Sadyojāta, Vāmadeva, Tatpurusha and Aghora, the central figure being Īśāna. At the bottom are musicians, *gaṇas*, of which only two are more or less complete, whereas of the others only faint outlines have been traced. On account of its less ornate style the sculpture, though belonging to the same school of art, may be placed earlier, in the sixth and seventh century, than the sculptures of Elephanta which are usually ascribed to the period between the seventh and eighth century.

#### Numismatics

The work of preparing classified lists of the Museum Coin collection, to be made available to other museums and numismatists, was undertaken. For speedy work, the coin collection was divided into four groups: (1) Coins of the Ancient period. (2) Coins of the Sultans of Delhi and their contemporary dynasties. (3) Coins of the Mughal and post-Mughal periods and (4) Foreign coins. During the year classified lists of the exhibited and duplicate coins of the Ancient period and of Foreign coins were completed. The exhibited coins number 4227, the duplicate coins 2224, and the Foreign coins 1610. Besides the classified lists of Ancient Indian and Foreign coins, preparation of the classified lists of the coins of the Sultans of Delhi and their contemporary dynasties was undertaken. The work is in progress.

#### Educational and Research Activities

The Curator gave four Radio talks on (1) *The evolution of Hindi Literature* (in Hindi), (2) *The Mughal and Kangra schools of Indian paintings* (in Gujarati), (3) *Influence of Indian culture on Burma* in a series of talks on Indian influence on the countries of South-East Asia (in Hindi) and (4) *Education through Museum* in the Home Front Series (in Gujarati). The Curator also took part in the Brain Trust programme in Hindi (*Buddhi Vikāśa Mandal*) at the Bombay Station of the All India Radio when he enlightened listeners on some points of Archaeological and cultural interest.



The second edition of the *Handbook to the Prehistoric Gallery* by the Assistant Curator was printed. It was revised and largely rewritten. He also published one article on 'The story of agriculture from stone' in the weekly issue of the Bombay Chronicle dated the 2nd July 1950 and another on 'The Copper Plates of Dadda III' in *Epigraphia Indica*, Vol. XXVII.

The Gallery Assistant undertook to write 'Bibliography of Indian Coins, Part II (Muhammadan and later series)', to be published by the Numismatic Society of India. The work is now ready for the Press. He also contributed a note on 'The Hapur mint of Jehangir' to the Journal of the Numismatic Society of India.

Prof. V. V. Mirashi was supplied with photograph and plaster cast of the seal, which is not well-preserved, of the Navasāri copper-plate grant of the Gujarat Chālukya prince Pulakeśirāja for reproduction in his forthcoming volume of the *Inscriptions of the Kalachuri era* to be published by the Archaeological Department of the Government of India. It is interesting to note that Prof. Mirashi has for the first time read the legend on the seal.

#### *Museum Training*

Sri Annegiri, Assistant Director of Kannada Research Institute, Dharwar, Sri Dharam Singh, Gallery Assistant of the Museum at Hyderabad, and Sri B. M. Mankad, Assistant Curator, Baroda Museum and Picture Gallery, were given practical training in Museum method in the Archaeological Section for about a month.

#### *Tour*

The Curator went on tour to Ladol to select Jain sculptures out of those collected and preserved as *Treasure Trove* by the Mamlatdar. He also visited Patan and Siddhapur in search of sculptures and other antiquities from the historical monuments there.

#### *Library*

As it is proposed to have one Library for the whole Museum, the work of checking the books and journals of the Section Library and preparing Card Index was undertaken.

#### *Cleaning And Preservation*

The work of cleaning and preservation of antiquities was attended to by the Chemical Assistant. He cleaned and treated 39 lead, 347 copper, 17 billon and 5 silver coins; 60 minor antiquities, mostly copper, discovered during the recent excavations at Nasik conducted by Dr. H. D. Sankalia of the Deccan College Post-Graduate



Research Institute; swords and daggers belonging to the Anthropological Society of Bombay; enamelled tiles and 30 wooden sculptures belonging to the Section.

## NATURAL HISTORY SECTION

*Sub-Committee of Trustees in charge of the Natural History Section*

Members of the Sub-Committee of Trustees in charge of administration of the Section were:—

Dewan Bahadur K. M. Jhaveri, M.A., LL.B.,

Dr. S. B. Setna, Ph. D.,

Mr. Humayun Abdulali.

*Finance:*—The funds for maintenance and operation of the Natural History Section were provided from a grant of Rs. 45,773-8-8 received from the Government of Bombay Rs. 26,250/- (Rs. 30,000/- less 12½%) as the basic grant, Rs. 7,319-6-8 as Dearness Allowance, Rs. 437-8-0 for Washing and House Allowances to inferior servants and Rs. 11,766-10-0 for Spirit Duty, with the Bombay Natural History Society making the additional contribution required under terms of the agreement.

*Research collections:*—The work of the staff was directed mainly on the conservation and proper classification and cataloguing of the existing collections.

### Vertebrates

*Mammals:*—Of the 25 specimens added to the collections mention may be made of the following:

1. The Common Yellow Bat—*Scotophilus kuhlii* Leach.
2. The Tree Shrew—*Anathana pallida* (Waterhouse).
3. The Ruddy Mongoose—*Herpestes smithi* Gray.

(1, 2 and 3—)

(Loc. Chikalda: Donor: Mr. Salim Ali).

*Birds:*—184 birds were added to the collection of which the following deserve mention:

1. Red-legged Falcon—*Erythropus amurensis* Radde-Loc. Ambar-nath near Kalyan, Bombay, Donor: Mr. Salim Ali.



2. Kentish Plover—*Leucopoliis alexandrinus* (Linn.)  
Loc. Karwar seashore.
3. Malherbe's Golden-backed Woodpecker—*Chrysocolaptes guttatacristatus* (Tickell)—Loc. Near Kasa, Dhanu Taluka, Thana District.
4. Southern Green Pigeon—*Crocopus phoenicopterus chlorigaster* (Blyth)—Loc. Near Bhor State, Poona District.  
(2, 3, and 4—)  
(Donor: Mr. Humayun Abdulali, H.)
5. Black-eared Kite—*Milvus migrans lineatus* (Gray)—Loc. Lonavala: Donor: Br. Novarro.
6. Black Partridge (An albino)—*Francolinus francolinus* (Linn.)  
Loc. Kutch: Donor: Mr. Sarosh Naoroji.

The cataloguing of the entire collection of birds was concluded in the course of the year and card indexing is to be started.

**Reptiles & Amphibians:** 2 lizards were added to the collection one of which, the Flying Lizard—*Draco dussumieri* Dum. & Bibr. donated by Mr. R. C. Morris, may be mentioned.

40 snakes were added to the collection.

2 Frogs—*Rana rufescens* (Jerdon) and *Rhacophorus maculatus* (Gray) donated by Mr. Humayun Abdulali were the additions to the Amphibian collection.

**Fish:**—23 fish formed additions to the collections.

#### *Invertebrate Section*

**Insecta:**—27 Moths donated by Miss N. D. Nazir of Khandala were added to the collection.

#### *Public Galleries*

**Mammal Gallery:**—Minor renovations were done to the existing exhibits and habitat groups.

A case showing the geographical distribution and racial variations in the Indian Giant Squirrels—*Ratufa*—was prepared for exhibition, with a map of India in the background indicating in colours the different Forest types as classified by H. G. Champion.

**Bird Gallery:**—Renovations to the habitat groups and replacements of the worn out exhibits in the classification series were carried out.

The following additions were made during the year under review:

1. Pochard or Dun-bird—*Nyroca ferina ferina* (Linn.)
2. Wigeon—*Anas penelope* Linn.
3. Whimbrel—*Numenius phaeopus* (Linn.)
4. Little Stint—*Erolia minuta* (Leister.)
5. Magpie-robin—*Copsychus saularis* (Linn.)
6. Black Drongo—*Dicrurus macrocercus* Vieillot.
7. Blue Jay—*Coracias benghalensis* (Linn.)
8. Pintail—*Anas acuta* Linn.
9. Small Minivet—*Pericrocotus peregrinus* (Linn.)
10. Northern Golden-backed Wood-pecker—*Brachypternus b. benghalensis* (Linn.)

The following birds were mounted and fitted in a portable case for circulation among schools in connection with Nature Education Scheme :

1. White-breasted Kingfisher—*Halcyon smyrnensis* (Linn.)
2. Common Kingfisher—*Alcedo atthis* (Linn.)
3. Red-vented Bulbul—*Molapastes cafer* (Linn.)
4. Red-whiskered Bulbul—*Otocompsa jocosa* (Linn.)
5. Little Stint—*Erolia minuta* (Leister)
6. Tree Pie—*Dendrocitta vagabunda* Latham
7. The Black Drongo—*Dicrurus macrocercus* Vieillot
8. The Common Bee-eater—*Merops orientalis* Latham.

**Reptiles, Amphibians & Fish Gallery:**—While no additions were made in the year under report, all the existing exhibits and groups were carefully renovated with the help of colour sketches preserved for this purpose.

**Invertebrate Gallery:**—The work in connection with this Gallery is progressing rather slowly. The Reptile and Insect and other collections are stored in the proposed gallery and this hampers work to a large extent. Additional accommodation to house all the existing reference collections, seems a primary necessity if the invertebrate gallery is to be opened to the public.

**Expeditions and Explorations:**—A collecting expedition was undertaken by Mr. Salim Ali with two Museum assistants, during



January-February 1951, to Chikalda (Madhya Pradesh) for about three weeks. 6 mammals and 104 birds were collected and added to the existing research collections.

*Assistance to Public institutions & to other individuals:—* Guided tours were arranged for parties of students from various schools, colleges and universities, and facilities were afforded to those interested in research work in the different groups of natural history. Instruction in methods of preserving Natural History specimens, was imparted to several in person or by correspondence.

Various specimens sent in for identification and report were attended to.

*Nature Education Scheme:—*Recognising the increasing popularity and usefulness of this scheme the Government of Bombay extended the grant for a further period of two years. Fifteen hundred teachers, and 5,000 pupils have taken advantage of the regular lectures and guided tours and of the temporary exhibitions, film-shows, excursions, etc. organised from time to time. It is hoped that the Government of Bombay will make organised nature education a permanent feature of the Natural History Section.

*Publications:* Mr. V. K. Chari published the following Miscellaneous notes in the Journal of Bombay Natural History Society:

1. "Breeding Habits of *Thais bufo* (Lamarck)" Volume 49, pp. 317.
2. "Occurrence of the Fish *Danio aequipinnatus* (McClelland) in Nela Bilam" an underground cavern in Kurnool district South India, Volume 49, pp. 565.

*Staff:—*The Assistant Curator Mr. V. K. Chari continues to hold charge of the Section. Mr. A Fernandes resigned his post of junior assistant, grade II in the Bird Department on 1-1-1951 and left for South Africa. Mr. Cyril Daniel, M. Sc. was appointed as senior assistant on 1-11-1950.

*General:—*The Section continues to be popular attracting large number of visitors but lack of accommodation for the ever growing reference collections acts as a check on all progress. A workroom-cum-laboratory and an office for the staff are essential. A separate lecture-hall would add to the effective functioning of the Nature Education Scheme operating at the Museum and also permit other activities for public education.

## APPENDIX 'A'

*A list of coins acquired during 1950-51.*

Name of Dynasty	Presented			Purchased		
	Gold	Silver	Copper	Gold	Silver	Copper
Indo-Parthian	...	1	...	...	...	...
Yādavas ... ..	2	...	...	...	...	...
Rām Tanki ... ..	...	...	...	2	...	...
Palanpur State ... ..	...	...	262	...	...	...
Khilji ... ..	...	1	...	...	...	...
Mughal ... ..	...	19	...	...	...	...
Total ... ..	2	21	262	2	...	...
Total ... ..	...	285	...	...	2	...
Grand Total	...	...	287	...	...	...

## APPENDIX "B"

*List of books acquired during the year 1950-51.*

Purchased.

## ARCHAEOLOGY

- 1 Hindu Civilization, by R. K. Mookerji.
- 2 Somanatha Temple, Ed., by V. N. More.
- 3 Life in Ancient India, by Adolf Kaegi.
- 4 Prehistoric India, by Stuart Piggott.
- 5 Early Man, Dina Dobson.
- 6 Excavations at the Njoro River Cave, by M. D. and L. S. Leakey.
- 7 The Dance of Shiva, by G. Coomaraswami.
- 8-9 Two Lamaistic Pantheons, Vols. I-II.
- 10-11 Memoirs of the Colombo Museum, Series A. No. 1, by A. K. Coomaraswamy ; Series A, No. 4, Volume I, by W. A. De Silva.

## EPIGRAPHY

- 12 Inscriptions Sud-Arabs (in French). Extrait du Museon, by B. Ryckmans.

## GUIDES.

- 13 Chitramaya Achalgadh (in Gujarati).
- 14 The Chenna Kesava Temple at Belur.
- 15 About India.
- 16 Colombo Museum—Set of 59 pictures.



## HISTORY.

- 17 Mankind—Wither Bound? by M. N. Dhalla.
- 18 Harshacharita, Pūrvārdha, Tr. by Suryanarayan Chaudhari.
- 19 Mahākshatrāpa Rāja Rudradāma, by Vijayendrasuri.
- 20 Map of India showing Architectural and Sculptural Monuments.
- 21 The Third Year.
- 22 Our Flag.
- 23 I could not save Bapu, by J. C. Jain.
- 24 Upanishads in Story and Dialogue, by R. R. Diwakar.
- 25 India and China, by S. Radhakrishnan.
- 26 Kalki or the future of Civilization, by S. Radhakrishnan.
- 27 Our Heritage and its significance, by S. R. Sharma.
- 28 Phases of Religion and Culture, by C. P. Ramaswami Aiyar.
- 29 Modern Indian Culture, by D. P. Mukerji.
- 30 Min Kan, by Rev. M. Heras, S. J.
- 31 Tales and Teachings of Hinduism, by D. S. Sarma.
- 32 Brotherhood of Religions, by Sophia Wadia,
- 33 Great Indians, by S. Radhakrishnan.
- 34 History of Religions, by E. W. Hopkins.

## JOURNALS

- 35—39 Indian Historical Quarterly, Vol. XXV, No. 4, December 1949 :  
Vol. XXVI, No. 1, March 1950 ; Vol. XXVI, No. 2, June 1950 ;  
Vol. XXVI, No. 3, September 1950 ; Vol. XXVI, No. 4 December  
1950.
- 40—43 Journal of the Ganganath Jha Research Institute, Vol. VI, pt. 3,  
May 1949 ; Vol. VI, Pt. 4, August 1949 ; Vol. VII, Pt. 1, November  
1949 ; Vol. VII, Pts. 2-4.
- 44—45 Nagaripracharini Patrika, Samvat 2006, Part I ; Samvat 2007,  
Parts 1-2.
- 46—48 Journal of the Gujarat Research Society, Vol. XI, No. 1, January  
1949 ; Vol. XII, No. 3, July 1950 ; Vol. XII, No. 4, October 1950.
- 49 The Poona Orientalist, Vol. XII, Nos. 1 and 2, January and April  
1948.
- 50—55 Museum, Quarterly Review, Vol. No. 1-2, July 1948 ; Vol. Nos. 3-4,  
December 1948 ; Vol. II, No. 1/1949 ; Vol. II, No. 2/1949 ; Vol. II,  
No. 3/1949 ; Vol. II, No. 4/1949.
- 56—64 Antiquity, No. 73, March 1945 ; No. 74, June 1945 ; No. 75,  
September 1945 ; No. 76, December 1945 ; No. 80, December  
1946 ; No. 81, March 1947 ; No. 82, June 1947 ; No. 83, September  
1947 ; No. 84, December 1947 ; No. 85, March 1948.
- 65—67 Annals of the Bhandarkar Oriental Research Institute, Vol. XXX,  
Pts. I-II (2 copies) ; Vol. XXX, Pts. III-IV.
- 68—70 The Indian Archives, Vol. II, No. 1, January 1948 ; Vol. II,  
Nos. 2-4, April-July 1948 ; Vol. III, Nos. 1-4, January-December  
1949.
- 71—72 Quarterly Journal of the Mythic Society, Vol. XXXIX, No. 3,  
Jan. 1949 ; Vol. XXXIX, No. 4, April 1949.
- 73—75 Art and Letters, Vol. XXIV, No. 1 ; Vol. XXIV, No. 2 ; Vol. XXV,  
No. 1.
- 76—77 Journal of the Numismatic Society of India, Vol. XI, Pt. II,  
December 1949 ; Vol. XII, Pt. I, June 1950.
- 78 Journal of Indian Museums, Vol. VI, 1950.
- 79 Sanshodhak, Quarterly (Marathi), Yr. 18th, Nos. 3 and 4, September  
and December 1949.

## LITERATURE.

- 80 Gautama the Buddha, by S. Radhakrishnan.
- 81 Jain Miniature Paintings from Western India, by Dr. Moti Chandra.
- 82 A History of the Canonical Literature of the Jains, by H. R. Kapadia.
- 83 Buddhist India, by T. W. Rhys. Davids.
- 84 Historical Grammar of Apabhramsa, by G. V. Tagare.
- 85 Historical Grammar of Inscriptional Prakrits, by M. A. Mehendale.
- 86 A Dictionary of Wisdom, by B. N. Motivala.
- 87 Pahlavi—Pazend—English glossary and English—Pahlavi Pazend glossary, by S. D. Bharucha.
- 88 Lessons in Avesta, Part II, by S. D. Bharucha.
- 89—90 Lessons in Pahlavi-Pazend, Part I; Part II, by S. D. Bharucha.
- 91 Vāstuvīdyā Savyakhyā (Sanskrit).
- 92 The Consolidated English Indian Dictionary, by Dr. Raghu Vira.
- 93 New Light on the Gathas of Holy Zorathashtra, by A. F. Khabardar.
- 94 The Vedānta Philosophy, by Max Muller.
- 95—97 The Mahābhārata, Santiparvan, Fasc. 19, Ed. by S. K. Belvalkar; Karnaparvan, Fasc. 20, Ed. by P. L. Vaidya; Santiparvan, Fasc. 21, Ed. by Belvalkar.
- 98 Srimadbhagavatgita, by Pt. Prabhudattaji Shastri.

(ii) Presented.

## ANNUAL REPORTS.

- 1 Quinquennial Administration Report of the Archaeological Department, Gwalior State, for Samvat 1998-2002.
- 2 Triennial Report on the Coins for 1946 to 1949 of Government of Madhya Pradesh.
- 3 Report on the working of the Government Museum, Bangalore, for the year ending 30th June 1948.
- 4—5 Administration Report of the Government Museum, Madras, Pudukkottai Museum and the Connemara Public Library, Madras, 1948—49; 1949—50.
- 6 Annual Report—Bombay Branch Royal Asiatic Society for 1949.
- 7 Administration Report of the Sri Chitralayam for 1124 M. E.
- 8 Annual Report—Provincial Museum, Lucknow, for March 31, 1948.
- 9 Eleventh All India Oriental Conference, Hyderabad Session, 1941.
- 10 Administration Report of the Museums, Zoos and Government Gardens for 1124 M. E.
- 11 A Report on the working of the State Museum, Pudukkottai for Fasli 1356 (July 1, 1946 to June 30, 1947).

## GUIDES.

- 12 A Handbook to the Indian Prehistoric Antiquities, by S. N. Chakravarti.
- 13 The State Museum, Pudukkottai.

## HISTORY.

- 14 The Second Afghan War, 1878—80, by Lt. Cordew.
- 15 Everyday Life in Ancient India, by Padmini Sengupta.
- 16 Bulletin of the Deccan College Research Institute, Vol. IX, Nos. 3 and 4.



- 17—19 Antiquity, No. 86, June 1948 ; No. 87, September 1948 ; No. 88, December, 1948.  
 20—22 Journal of the University of Bombay, Vol. XVIII (N. S.), Pt. 4, January 1950 ; Vol. XIX (N. S.), Pt. 1, July 1950 ; Vol. XIX (N. S.), Pt. 2, September 1950.  
 23 Ancient India, No. 5, January 1949.  
 24 Epigraphia Indo-Moslemica, 1939—40.  
 25—29 Epigraphia Indica, Vol. XXVII, Pt. II, April 1947 ; Vol. XXVII Pt. III, July 1947 ; Vol. XXVII, Pt. IV, October 1947 ; Vol. XXVII, Pt. V, January 1948 ; Vol. XXVII, Pt. VI, April 1948.  
 30 Bulletin of the Baroda Museum and Picture Gallery, Vol. V, Pt. I-II.  
 31 Icom News, June 1950, Vol. 3, No. 3 (in French).  
 32 Bulletin of the Raffles Museum, S. B. No. 4, December 1949.

#### LITERATURE.

- 33 The Origin of the Buddha Image, by S. N. Chakravarti.  
 34 Use of Beeswax for Museum Exhibits, by V. M. Norman.

#### NUMISMATICS.

- 35 Bibliography of Indian Coins, Part I, Compiled by C. R. Singhal and Ed. by Dr. G. S. Altekar.

#### APPENDIX " C "

*List of Negatives prepared during the year 1950—51.*

Registered  
No.

- 692—94 3 Plates of a model of a ship.  
 695 1 Plate of a bearded bust figure from Mohenjodaro.  
 696 1 Plate of an Assyrian figure from a book.  
 697—98 2 Plates of front and back view of a Nepali bronze image (inscribed of Buddha).  
 690 1 Plate of a seal of a copper plate.  
 700—704 5 Plates of copper plate grant of St. Xavier's Institute.

#### APPENDIX " D "

No.

- 50.1—a. King and his courtiers, Mughal School (Jehangir Period), 2nd decade of the 17th Century.  
 50.1—b. A battle Scene, Mughal School (Jehangir period), 2nd decade of the 17th century.  
 50.2—a. A scene in a jungle, Mughal School (Jehangir Period), 2nd decade of the 17th century.  
 50.2—b. A scene in a jungle, Mughal School (Jehangir Period), 2nd decade of the 17th century.  
 50.3—a. Bidding farewell, Mughal School (Jehangir Period), 2nd decade of the 17th century.  
 50.3—b. A Procession, Mughal School (Jehangir Period), 2nd decade of the 17th century.  
 50.4. Amorous Dalliance, South Rajasthani School (probably Udaipur), middle of the 17th century.

- 51.1 Painting showing a man on a tree, Deccani School, 18th century.  
 51.2 A witch and a Prince, Deccani School, early 18th century.  
 51.3 Two scenes from folk legend—1. A mythical horse with wings and Angels; 2. Bull with rock resting on its horns. Kangra School (Kulu). End of the 18th century.  
 51.4 A mountain with crows and Nāgins, Kangra School, (Kulu). End of the 18th century.  
 51.5 Boy Krishna and Yaśodā, Pahari School (Kangra); end of the 18th century.  
 51.6 Proshitpatikā Nāyikā, Pahari School (Basholi?), Circa 1775 A. D.  
 51.7 Lady on a bed—Rāgini Subject, Pahari School (Basholi, Circa 1775 A. D.)  
 51.8 A *kimkhab* piece, Aurangabad workmanship; late 18th century.

## APPENDIX "E"

### *List of Books and Journals acquired during the year 1950—51.*

- 1 History of Shri Vijaya, by K. A. Nilakanta Sastri, Madras, 1949.
- 2 Museums in Modern Life, Pub. by the Royal Society of Art, London.
- 3 The Scythian Period, by J. E. Van Lohuizen-de Leeuw, Ph.D., Leiden, 1949.
- 4 Burlington Magazine, Nos. April—October, 1948, December 1948.
- 5 Chinese Jade Carving, by S. M. Hansford, London, 1950.
- 6 Mahāvastu, Vol. I, by J. J. Jones, M.A., London, 1949.
- 7 Ganesa—Monogram on Elephant faced God, by Alice Betty, Oxford, 1936.
- 8 Ancient Chinese figured Silks, by Sir Aurel Stein, London, 1920.
- 9 Journal—Revue Des Arts Asiatiques, Vols. 1 to 13.
- 10 Oriental Art, Vols. I and II, 1948—49, 1949—50.
- 11 Chinese Stone Sculpture, by Seiichi Mizuno, Tokyo, 1950.
- 12 Frere Gallery of Art—Occasional Papers, 1—The Unicorn, by Burns G. Stubbs, Washington, 1950.
- 13 Shiraz Painting in 16th century, by Grace Duncan Guest, Washington, 1950.
- 14 Hindu Borders, Introduction by C. Estrade, Paris.
- 15 Art and Architecture of Bikaner State, by Hermann Goetz, 1950.
- 16 Calico Painting and Printing in the East Indies, Geo. P. Baker, London, 1921.
- 17 Etudes Asiatiques, Tom. II, by Sylvain Levi, 1925.
- 18 Begram—Kouchans, R. Ghirshman, 1946.
- 19 Northern Indian Music, Vol. I—Theory and Technique, by Alain Danielou, Calcutta, 1941.
- 20 A Study of Vastuvidya, by Tarapada Bhattacharya, Patna, 1947
- 21 Artibus Asiae, Vol. XIII, Pts. 1—3, 1950.
- 22 Chitrabagawata, Publ. Datta Barua Brothers and Co., Nalwadi, Assam, Gauhati, 1949.
- 23 Paintings of Ishwardass, Intro. by Manu Thacker, Pub. Times of India.
- 24 The Art of India and Pakistan—Catalogue of the Exhibition of Royal Academy of Arts, London, Ed. by Sir Leigh Ashton, 1947—48.
- 25 Le Temple D'Icvarapura, Tome I, by Louis Finot H. Parmentier and Victor Goloubew, 1926.
- 26 Marg Magazine, Vol. IV, 1950.
- 27 Journal of the Indian Society of Oriental Arts, Vol. XV, Calcutta, 1947.



## PRINCE OF WALES MUSEUM OF WESTERN INDIA.

*Abstract of Income and Expenditure for the Year 1950—51.*

## CURRENT FUND.

INCOME.			EXPENDITURE.		
	Rs.	a. p.		Rs.	a. p.
To Opening Balance :—	9,350	15 8	By Establishment ..	71,117	12 0
Chartered			„ Dearness allowance ..	33,548	1 0
Bank Rs. 8,150 15 8			„ Board's Contribution to		
Permanent			Museum Provident		
Advance 1,200 0 0			Fund ..	5,446	9 0
			„ Contingent Charges ..	1,346	0 0
Rs. 9,350 15 8			„ Stationery ..	673	3 6
			„ Postage and Telegrams ..	114	1 3
To Municipal Grant ..	25,000	0 0	„ Furniture—Office ..	732	7 6
„ Government Grant ..	27,912	8 0	„ Washing and Cleaning ..	664	2 9
„ Government Grant—Ad-			„ Electric Energy Charges.	1,593	10 9
ditional—towards—			„ Municipal Taxes ..	2,047	10 0
(a) Dearness allowance	31,731	7 0	„ Telephone ..	213	9 0
(b) Revision of Pay			„ Audit Fees ..	450	0 0
Scales, etc.	4,687	8 0	„ Printing of Annual Re-		
„ Admission Fees ..	15,069	2 0	ports ..	248	0 0
„ Interest on Current Ac-			„ Membership of Societies.	72	0 0
count ..	24	9 0	„ Printing of Admission		
„ Payment by N. H. Sec-			Ticket Booklets ..	340	0 0
tion towards :			„ Purchase of Books ..	2,524	2 6
(a) Electric Energy ..	370	4 0	„ Labels, Catalogues, etc.	1,026	4 3
(b) Municipal Taxes ..	457	0 0	„ Travelling Allowance ..	260	1 0
„ Sale of Catalogues and			„ Livery ..	55	0 0
Picture Postcards ..	349	0 0	„ Rebacking of Pictures ..	52	10 6
„ Sale Proceeds from the			„ Furniture for Exhibiting		
Garden ..	2,033	9 0	Specimens ..	299	0 0
„ Transfer from Exhibits			„ Photographing etc. of		
Fund towards Purchase			Exhibits ..	10	0 0
of Books ..	1,000	0 0	„ Printing of Picture Post-		
„ Transfer from Reserve			cards ..	117	9 0
Fund to meet deficit ..	19,000	0 0	„ Curtains for Pictures ..	91	1 0
„ Transfer from Reserve			„ Darning and Mending of		
Fund towards Purchase			Exhibits ..	25	0 0
of Books ..	500	0 0	„ Restoration of Pictures ..	80	0 0
„ Transfer from Provident			„ Transfer to Building		
Fund on a/c. of Forfe-			Fund—temporary ..	4,000	0 0
itures ..	72	6 0	„ Garden and Grounds ..	7,249	15 9
„ Establishment—Art Sec-			„ Garden—Special Impro-		
tion—Recoveries from			vements ..	493	9 9
U. P. Government ..	66	11 0			
				1,34,891	8 6
			By Closing Balance :—	2,733	7 2
			Chartered		
			Bank Rs. 1,533 7 2		
			Permanent		
			Advance 1,200 0 0		
			Rs. 2,733 2 2		
Rs. 1,37,624 15 8			Rs. 1,37,624 15 8		

Bombay, 10th December 1951.

MOTI CHANDRA,  
Director.

Prince of Wales Museum of Western India.

## PRINCE OF WALES MUSEUM OF WESTERN INDIA.

*Abstract of Income and Expenditure for the Year 1950—51.*

## BUILDING FUND.

INCOME.			EXPENDITURE.		
	Rs.	a. p.		Rs.	a. p.
To Opening Balance :—	4,343	9 0	By Maintenance—Museum Buildings ..	4,394	1 9
Imperial Bank Rs. 885 9 6			„ Allowance for Supervision—Museum Bldgs...	180	0 0
Chartered Bank „ 3,357 15 6			„ Maintenance—Elec. Installation.	2,670	0 0
Permanent Advance 100 0 0			„ Insurance—Servants' Quarters ..	42	1 0
Rs. 4,343 9 0			„ Insurance—Museum Bldgs. and Contents ..	4,140	1 0
To Interest on Securities 6,414 8 0			„ Renewal of Fire Extinguishers ..	984	6 0
„ Maintenance—Elec. Installation—Recoveries from N. H. Section 635 11 0			„ Transfer to Reserve Fund 1,000 0 0		
„ Maintenance—Elec. Installation—Refund from P. W. D. .. 314 12 0			„ Unforeseen Expenses .. 18 0 0		
„ Government Grant towards Insurance of Museum Building and Contents .. 4,140 1 0				13,428	9 9
„ Transfer from Current Fund—temporary .. 4,000 0 0			By Closing Balance :—	6,419	15 3
			Imperial Bank Rs. 877 1 3		
			Chartered Bank „ 5,442 14 0		
			Permanent Advance 100 0 0		
			Rs. 6,419 15 3		
Rs. 19,848 9 0			Rs. 19,848 9 0		
Amount of Securities held (face Value) Rs. 1,78,700.					

## PROVIDENT FUND.

To Opening Balance—Chartered Bank ..	8,614	4 0	By Payment to Subscribers (including loans) ..	38,965	10 0
„ Subscribers' contributions (including repayment of loans). ..	12,389	12 0	„ Transfer to Current Fund—Forfeitures to the Board ..	72	6 0
„ Board's contribution ..	5,446	9 0		39,038	0 0
„ Interest on Securities ..	3,229	12 0	By Closing Balance :—		
„ Interest on Current Account. ..	23	8 0	Chartered Bank ..	5,764	14 10
„ Sale of Securities :— (face value Rs. 15,500). 15,099 1 10					
Rs. 44,802 14 10			Rs. 44,802 14 10		
Amount of Securities held (face value) Rs. 1,49,000.					

Bombay, 10th December 1951.

MOTI CHANDRA,  
Director,  
Prince of Wales Museum of Western India.



## PRINCE OF WALES MUSEUM OF WESTERN INDIA.

*Abstract of Income and Expenditure for the year 1950-51.*

## RESERVE FUND.

INCOME.			EXPENDITURE.		
	Rs.	a. p.		Rs.	a. p.
To Opening Balance :—	8,381	10 3	By Transfer to Current Fund to meet deficit ..	19,000	0 0
Imperial Bank Rs. 2,950 9 3			„ Transfer to Current Fund towards Purchase of Books ..	500	0 0
Chartered Bank „ 5,431 1 0			„ Jehangir Art Gallery—Compensation to Mango Contractor ..	275	0 0
Rs. 8,381 10 3				19,775	0 0
To Interest on Securities ..	22,519	8 0	By Closing Balance :—	12,388	5 3
„ Interest on Current Account ..	12	3 0	Imperial Bank Rs. 2,858 3 3		
„ Donation to the Museum by Major Nariman ..	50	0 0	Chartered Bank „ 9,530 2 0		
„ Jehangir Art Gallery—Sale Proceeds of trees felled ..	200	0 0	12,388 5 3		
„ Transfer from Building Fund ..	1,000	0 0			
Rs. 32,163 5 3			Rs. 32,163 5 3		
Amount of Securities held (face value) Rs. 6,28,000/-.					

## EXHIBITS FUND.

To Opening Balance :—	5,745	13 5	By Purchase and Conveyance of Exhibits, Arch. Section ..	1,200	0 0
Imperial Bank Rs. 455 8 10			„ Purchase and Exhibiting Specimens—Art Section ..	1,586	0 0
Chartered Bank „ 5,290 4 7			„ Transfer to Current Fund towards Purchase of Books ..	1,000	0 0
Rs. 5,745 13 5				3,786	0 0
„ Interest on Securities ..	7,055	14 0	By Closing Balance ..	9,015	11 5
			Imperial Bank Rs. 402 10 10		
			Chartered Bank „ 8,613 0 7		
			Rs. 9,015 11 5		
Rs. 12,801 11 5			Rs. 12,801 11 5		
Amount of Securities held (face value) Rs. 1,94,200/-.					

## JEHANGIR ART GALLERY.

To Donation Received from Sir Cowasji Jehangir towards construction of the Jehangir Art Gallery	1,61,000	0 0	By Payments towards construction of the Jehangir Art Gallery ..	1,60,444	9 0
„ Interest on Current Account ..	6	4 0	„ Closing Balance—Chartered Bank ..	561	11 0
Rs. 1,61,006 4 0			Rs. 1,61,006 4 0		

MOTI CHANDRA,  
Director,

Bombay, 10th December 1951.

Prince of Wales Museum of Western India.

*Receipts and Payments Account for the Period 1-4-1950 to 31-3-1951.*

K. M. JHAVERI

*Chairman,*  
Natural History Section,  
Prince of Wales Museum,  
Bombay, 12th July 1951.



# NATURAL HISTORY SECTION, PRINCE OF WALES MUSEUM

*Abstract of Receipts and Payments for the Year 1950-51.*

## STAFF PROVIDENT FUND.

RECEIPTS.		PAYMENTS.	
	Rs.		Rs. a. p.
To Bank Balance on 1st April 1950		By Loans to Subscribers	1,147 0 0
" Subscribers' Contributions	Rs. 1,092 2 0	" Refund of Subscribers' contribution with interest to Mr. Anthony Fernandes, Junior Assistant who resigned on 2nd January 1951.	131 3 0
" Board's Contributions	" 1,092 2 0	" Cost of 3% First Development Loan 1970-75 purchased 18-7-1950	3,693 1 0
" Interest on Securities	Rs. 629 0 0	" Closing Balance with the Chartered Bank	2,374 0 11
Less—Interest on 3% 1970-75 Loan Rs. 3,700 due to the seller from the due date to the date of sale, viz. 18-7-1950	21 10 9		
Interest on Loans to subscribers	607 5 3		
" Loans repaid by subscribers	63 8 0		
	1,400 0 0		
	4,255 1 3		
Total ..	7,345 4 11	Total ..	7,345 4 11

*Securities held on 1st April 1951. :—*

3% Conversion Loan 1946 .. .. 21,000

3% First Development Loan 1970-75 .. .. 3,700

24,700

(Rupees twenty-four thousand seven hundred only).

K. M. JHAVERI

*Chairman,*

Natural History Section,  
Prince of Wales Museum.

Bombay, 12th July 1951.

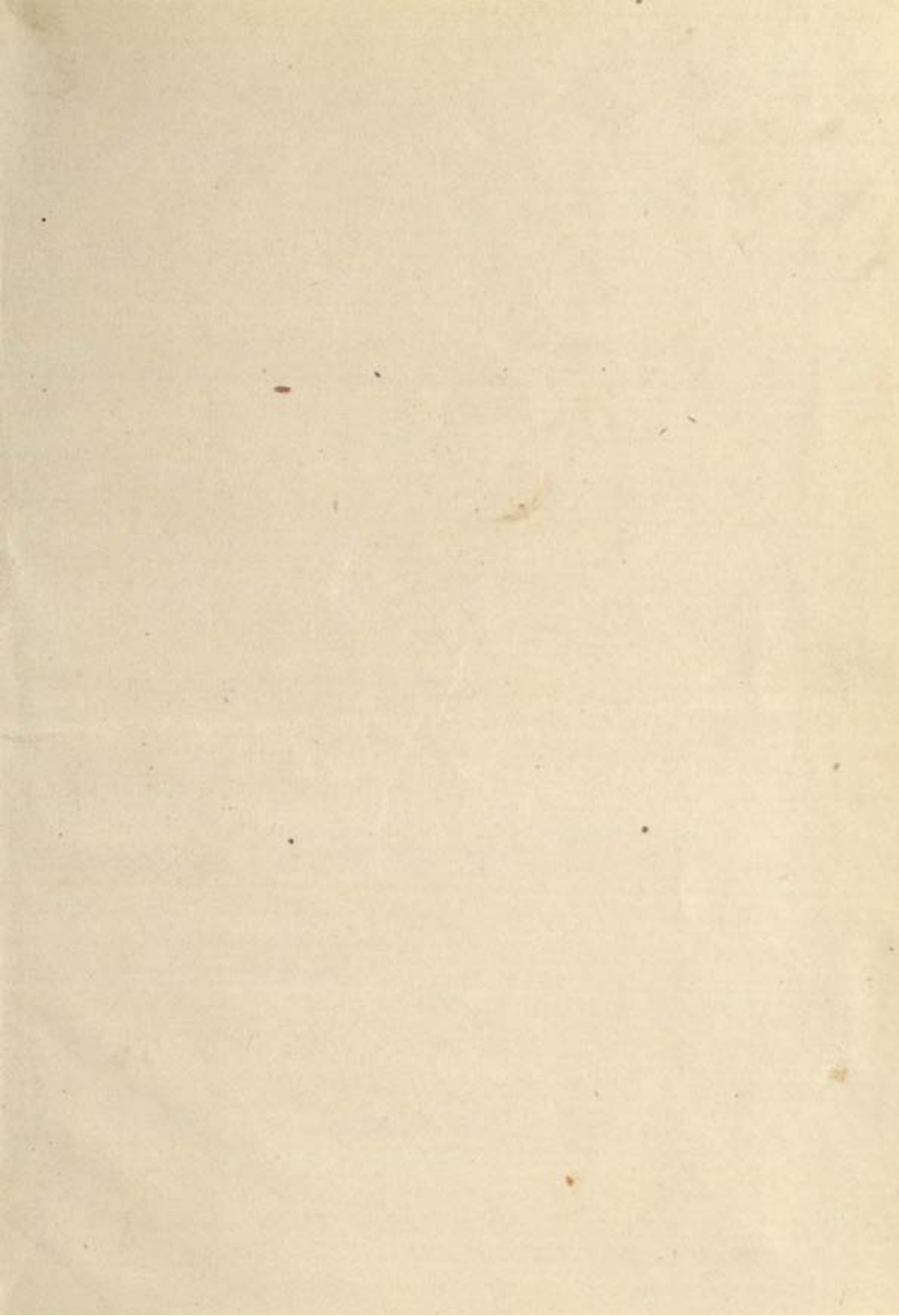
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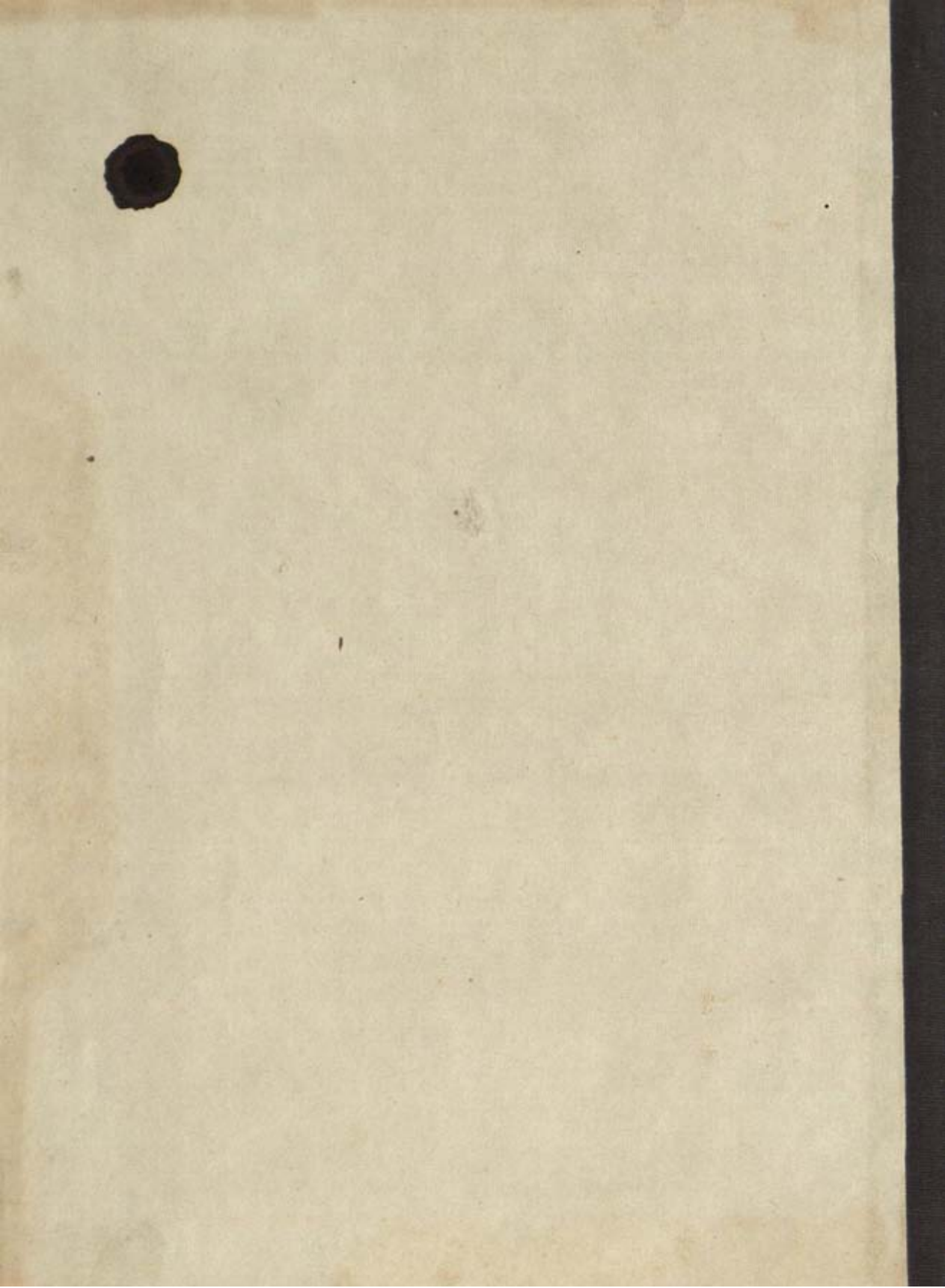




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